KINE MATOGRAPH WEEKI.

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IN E matograph WEEKLY



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PAGE 1 MISSING

KINEMALOGRAPH WEEKLY, T & 1950.

LARGEST NET SALE: OVER 6,000 COPIES WEEKLY

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No. 2,248

Thursday, June 1, 1950.

Vol. 400.

PAGE 2 MISSING



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PETROL-FREE WHIT HOLIDAY See BRITISH

MOVIETONE NEWS

LABOUR MOVES ON PACT TALKS

Johnston Sees American and British Union Chiefs in Dublin

PRODUCERS AND EMPLOYEES AWAIT GOVERNMENT LEAD

SWIFT action is being taken this week in an attempt to ease the industry's current economic plicate. SWIFT action is being taken this week in an attempt to ease the industry's current economic plight. Eric Johnston, president of the Motion Picture Association of America, leaves Dublin today (Thursday) for New York following a week of intensive negotiating with Harold Wilson, the President of the Board of Trade. Johnston is returning with the final proposals made by the British Government for varying the March, 1946, Anglo-American monetary agreement for

Our political correspondent says that the British proposals are expected to be announced simultaneously in London and New York later this week, after Johnston and Ellis Arnall have met their members. Harold Wilson is believed to have insisted that the American cans must spend more money on making films in Britain or entering co-production arrangements, with the corresponding improved system for release of British-made films in America.

Hollywood trade unions, faced with unemployment, are urging producers to boycott Britain as a production centre. But the British trade unions, with reservations from the technicians, are anxious to see more films made here with the American "frozen" earnings.

Biskerd F. Welch president of surface to the British production

Richard F. Walsh, president of the American International the American International Alli-ance of Theatrical Stage Employees, the more important Hollywood union organisation, went to a pri-vate talk with Eric Johnston in Dublin on Monday. They discussed Hollywood labour problems.

Tom O'Brien, the general secretary of the National Association of Theatrical and Kine Employees, Ineatrical and Kine Employees, left Britain for Dublin on Monday and had a long talk with Mr. Walsh on Tuesday. Walsh was expected in London on Wednesday, when he will attend a dinner at Grosvenor House as the guest of NATKE.

Meanwhile, the British Film Pro-Meanwhile, the British Film Froducers' Association has called a meeting of the Joint Production Advisory Council, which took place before the Whitsun vacation. The council was called to review future production plans following the return from his American visit of J. Arthur Rank.

J. Arthur Rank.

Percy Pilgrim, immediate pastpresident of the NATKE, told the
KINE on Tuesday: "It presents a
sorry story. Future production is
not worth talking about."

The meeting, he said, was adjourned in order that the production side of the industry may hear
what proposals the Government in-

what proposals the Government intends to make for solving the industry's problems. In Mr. Pilgrim's view, British producers are "just The prize for the most valuable entry is a cheque for £10 awarded by Mr. Williams.

For a further award, see Page 6.

next."
Our political correspondent says that the Government's first step is to attempt a deal with the Americans, through the revised films agreement, which will bring an assurance to the British production industry of increased American support through their "frozen" earnings, and of guaranteed distriearnings, and of guaranteed distri-bution for those pictures in the eastern hemisphere.

The next key decision will have to be taken in a few days' time

Continued on page 7



AND WIN £100

Don't forget your entries to the "Better Business" ideas sponsored by the KINE in association with Arnold Williams, managing director of the National Screen Service.

The closing date for the competi-The closing date for the competition is Monday, July 31, and all entries must reach the Kine. by the last post on that day.

The prize for the most valuable entry is a cheque for £100 awarded by Mr. Williams.

B of T Rejects CEA Quota Administration **Proposals**

FURTHER APPEAL AGREEMENTS ARE "UNNECESSARY"

THE Board of Trade has rejected the Cinematograph Exhibitors' Association proposals for improving the administration of the Films

Act.

In a letter to the association, dated May 24 and released for publication this week, an official of the Board of Trade says: "They (the Films Council) felt that most of the modifications which you suggested in section (b) of your letter were already being made so far as possible within the existing rules, and that these rules could not be stretched further if they were to be applied with any consistency. The alternative would be to treat each case entirely on its individual merits, which the Council still feels to be quite impracticable in view of the very varied circumstances of particular cases, and the immense difficulty of assessing with any fairness the relative booking strength of competing kinemas."

The CEA proposals, set out in a letter to the Board from general secretary W. R. Fuller, and dated April 21, suggested that there should be greater elasticity in the interpretation of "in the same locality," particularly when suburbs of large cities are being considered. It also asked for greater measures of relief for kinemas taking third and other subsequent runs.

Formula Revisions

Formula Revisions

The Board, in its reply, warns that the formula used this year shows some revisions over last. The formula referred to sets out the relief to kinemas in various categories. It shows that, whereas independents playing against circuits, with once-weekly change of programmes, can expect relief in the ratio of 30 per cent. this year if it was 36 per cent. last, 15 against 20, 20 against 27, 10 against 13, and so on, those with twice-weekly changes which, in the majority had 10 per cent. last year, will have 10 per cent. again this year. Even where there are three independents against three circuits, it will remain at 10 per cent. And kinemas with once-weekly changes must again play 10 per cent. if they are a solo independent against four circuits. There are proportional reducthe relief to kinemas in various

There are proportional reduc-tions all round for kinemas more or less evenly divided between three and six days' playing time. Kinemas changing programmes three times a week if they had 18 per cent. last year will have 10 per

cent. this year.

Independents in opposition with each other can expect a reduc-tion from 40 per cent. to 30 per

Continued on page 7

interest the televising of sporting events during the experimental period that sporting interests have agreed to start with the BBC, Arthur Watts, president of the CEA, told the KINE.

It will give some indication of the effect televising will have on the attendances at these sporting events which have been televised and more particularly on other

events which have been televised and more particularly on other sporting events which are being run at the same tirxe, especially when an international match is being televised.

The trade should be able to draw some very firm conclusions from this experiment.

Dennis Walls said:—

Dennis Walls said:— The decision of the sports pro-moters to permit 100 events to be televised causes me no grave alarm. Frankly, I am surprised at their acquiescence after their experience with the broadcasting and televising of the Cup Final and boxing matches in these em-bryonic days of television cover-

If there is any truth in the saying that one can profit by experience, I am confident that the only profit sports promoters will get will

be in wisdom, not in eash.

When this temporary agreement is ended may be an opportune time for our industry to strengthen its opposition to the use of our entertainment medium by the BBC by close collaboration with sports promoters and the theatre.

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Sports TV and The Trade

NLY experience can decide the ultimate impact of television upon other forms of public entertainment. In America the opinion of those qualified to judge is that domestic television is emptying the kinemas. In this country even in London there has been little appreciable effect except perhaps when an occasion of exceptional importance is televised "live." For this reason the importance of the decision of the Sports Promoters Association to give facilities to the BBC for the televising of one hundred sports events cannot be disregarded by the film trade. It will provide an index to the strength or otherwise of the competition that the trade will have to meet when the experimental arrangement has concluded.

There is no doubt that the normal television programme will be considerably strengthened by the addition of these sports events. In time competition will become formidable unless, as Dennis Walls suggests, some form of close collaboration be entered into by

the sports promoters and the

kinema. It would be a trial of strength between these two forms of mass entertainment and it should add to the determination of the exhibitor to do everything that lays within him to further the Better Business drive of the film industry. Here we are faced not with a passive lack of interest in the kinema entertainment, but with active and alert competition which needs to be met with all the resources at our disposal.

time for the real showman. The suggestion that one cannot stay progress and that the film trade should enter into some form of working agreement with the BBC is an excellent one—in theory, but the BBC has nothing yet to offer us, nor if it had, have we the facilities for making use of it. After all, a sports event at the best is a local affair; the film on the other hand is our bread and butter, and once televised it loses its value as a kinema attraction throughout the country. We must not at this stage jeopardise our existence.

The new situation will be a testing

It would be a good thing if the industry approached the Sports Promoters and invite its support for the film industry's demands for the right to be able to operate its own transmitters for relaying programmes to kinemas. Because in the long run, we can pay more for good programmes than the BBC with its restricted income will ever be able to pay.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

RIC JOHNSTON flew to Dublin on Monday night, accompanied by his personal assistant, Joyce O'Hara. He will fly to the States today (Thursday). Ellis Arnall, the SIMPP president, left for the States by sea last week. James Mulvey, who accompanied him at the talks, has returned to the Continent and is expected to return to America from Paris in a few days' time.

Fay Allport, European manager of the MPAA, said on Tuesday that it may not be necessary for Mr. Johnston to return to Britain. If American producers accept the final British proposals the matter could be dealt with by an interchange of cables: but, on the other hand, new points may make it necessary for Mr. Johnston's return later.

Allport is due for a routine visit to the States, but he does not expect to have this until the present negotiations are com-

pleted.

THE recently announced tie-up in America between Eagle Lion and Film Classics has necessitated another trip to the States by Dave Coplan, managing director of International Film Distributors, which handles the Film Classic output over here.

Main object of the present visit, Dave told me before he left by air on Friday night, is for consultation with Joseph Bernhard, the chairman of the new board of the organisation. He will then go on to Hollywood for discussions with independent producers on co-operative deals for Great Britain and other countries.

TOOSSIBLE disposition of the controlling interest in United Artists is again in the news. Arriving in Hollywood on May 25 with Arthur Kelly and Vitalis L. Chalif, U.A. executives, Grad Sears disclosed they had been authorised to put up for sale 12,000 shares of stock.

As Mary Pickford and Charles Chaplin, sole owners, now have 4,000 shares each, the new 12,000 shares will constitute a 60 per cent. majority interest if they are

Joseph Justman and Harry Popkin have for some time desired a substantial interest in the company, but Mr. Sears declines to say who the prospective purchasers of the new issue are, though he admits negotiations have begun.

No change of control would, of course, arise if Pickford and Chaplin were to become the holders of upwards of an additional 1,000 shares each.

M glad to accept an invitation to be present at an informal dinner party which Tom O'Brien was throwing at Gros-

venor House on Wednesday evening. Guest of the evening is R. Walsh, president of IATSE, whom Tom has persuaded to come to London to discuss the employees' attitude towards joint production in Britain. British trade unionists will figure prominently among the company.

III AD the pleasure of foretaste of the Porthcawl exhibitors' rally this week when the official programme arrived on my desk the morning following the Whitsun break. By the time you read this, exhibitors who are looking forward to attending the conference will have received the folder. The programme, including golf, two shows of lighthearted Technicolor fare, presented respectively by MGM and RKO-Radio, several excursions, and, of course, the party, sounds very tempting. It does the committee credit. And, of course, there will be adequate opportunity for business on Tuesday and Wednesday!

AS he is a well-known Franco-Dhil Sir Alexander Korda is bound to be especially pleased at the honour conferred on him last week-end, when he went over to Paris to receive the insignia of an Officer of the Legion of Honour from the French President.

Sir Alex was one of the first film chiefs in this country to establish an Anglo-French distribution arrangement, and his new honour has been given partly on account of his activities in bringing over to London some outstanding French films. He also formed a company to release French films in the U.S. and, in addition, he has financed the exchange of twelve students at the Sorbonne with a similar number of undergraduates from Oxford.

A graduate of the old Royal University of Budapest, he has always shown a practical interest in learning. One example of this was his gift of £5,000 to Oxford University to enable a study group to go to the States to see how drama was treated in American universities.

MONGRATULATIONS Daff upon his promotion as president of Universal International in succession to Joe Seidelman. He has been a frequent visitor to Britain and has shown himself one of the most likeable and knowledgeable of U.S executives. Al. by the way, is an Australian who boasts proudly of his 30-year association with Universal, which started at the Melbourne branch.

We shall miss Joe's periodic trips to this country. A great personality, he was always welcome in trade circles. I am not surprised to learn that Joe is retiring at his own request, for Ben

Henry mentioned some time ago that his chief had been talking for the past two or three years of getting out and devoting himself to country pursuits in his fine home at Scarsdale, half an hour from New York.

IN view of the claim of the Russian magazine Soviet Arts that a Russian professor and a mechanic invented an apparatus for taking and projecting moving pictures before the Lumiere Bros. lends additional interest to the considered view of the place of Friese-Greene in the invention of kinematography contributed to the British Kinematograph Society by R. Howard Cricks, FBKS, FRPS, the KINE.'S technical adviser.

But in summarising evidence, Cricks admits that Friese-Greene's contributions to the practical development of kinematography are not very important. He considers that Edison, Paul and Lumiere played a far more important part in laying the technical foundations of the film industry. He also considers that much of the credit given to Edison should actually belong to his English assistant, W. Kennedy Dickson, who as early as 1888, had the idea of a perforated film fed by a Maltese cross

MY greeting last week to Phil Reisman was a case of hail and farewell—for RKO-Radio's foreign chief only flew into Town from Paris to clear up a few things before returning to New York in the Ile de France on Wednesday. "There wasn't a great deal to talk about so far as the British market is concerned after my six weeks' trip to the States," Bob Wolff observed.

Phil has only been here for a week after attending his company's big Continental conference, where he had talks with Sam Goldwyn, Roy Disney and Sol Lesser on distribution problems. Otherwise, he told me, it was purely a routine trip.

South from Africa leaves me with no doubt that the Rank Organisation's demonstration at the annual Witwatersrand Agricultural Show during Easter has made the Union televisionminded. It was arranged by P. A. Forge, one of Cinema-Television's experts, who was one of the original engineers with John Baird, the inventor of television.

How many thousands of people passed through "Television Centre" during the show it is impossible to estimate, but Cintel's engineers and equipment were working for over 12 hours daily throughout the show—a gruelling test of the











AL DAFF J. SEIDELMAN

H. BUXTON

J. FORSYTH

S.R. A. KORDA

efficiency and strength of every-thing and everyone concerned.

thing and everyone concerned. Inside, cameras gave a nonstop variety show, while the outside installation showed the events from the large arenajumping, cattle shows, riding and many other attractions. They were televised to home radio sets in one building, and in the theatre were presented on large-screen television. In addiin the theatre were presented on large-screen television. In addition, visitors were able to watch the taking of the studio shots and, on occasion, the cameras were turned on the audience themselves. They are still talking about the experience.

General Smuts, as he left "Television Centre" on the opening day, summed it up very well indeed. He said: "It was wonderful—I find it almost incredible."

A NOTHER "pier" kinema has been acquired by Harry Buxton, of Manchester, who last week reopened the former Pavilion at the head of Weymouth pier as a picture theatre with the title of the "Ritz," a name which Harry has done his best to justify by the quality of its decorations and furnishings.

and furnishings.

The Ritz, which is only a stone's throw from the berth of the Channel Island boats, was a naval establishment during the war, and its rehabilitation is said to have cost almost £40,000. Local news-story of the opening was the presence of Weymouth's only centenarian, who visited the pictures tenarian, who visited the pictures that night for the first time in her life. Harry did the honours in grand style, including the presentation to his guest of honour of the finest bouquet Weymouth could provide.

POSTCARDS from Jimmy For-recent being from places so far apart as New Mexico and Cali-fornia. Mingled with his pessi-mistic views about kinema busi-ness is his enthusiasm for the discovery of several new veget-ables. This was in Tucumcari, ables.

NH.
During his travels, which have already covered some 6,000 miles, Jimmy has found kinema business bad, for which he considers television is definitely to blame. But whether this is the case or not, it appears to him that the markling account to have lost some public seems to have lost some interest in the film entertainment. The back-to-the-movies campaign. he declares, is certainly well timed as far as the U.S is con-

writing from San Francisco, Jimmy strikes a reore optimistic note, largely because he found three British pictures doing what business was available. They were "The Third Man," in its flith week, "Quartet" and "Ham-let." The last-named was just concluding its run and making way for "Canterbury Tale."

HOW effective can be the public relationship method of film propaganda was demonstrated last Thursday, when the Mayor of Hampstead opened an art exhibition at the Odeon, Swiss Cottage. Organised by manager P. R. Hall in conjunction with the Hampstead Art Council, it was an impressive project for publicising "Prelude to Fame" running there this week.

The presentation and exhibi-

fude to Fame" running there this week.

The presentation and exhibition of both forms of pictorial art attracted huge queues. The lounge was crowded almost to suffocation and there was a warm welcome for little Jeremy Spencer, the star, who, however, looked very tiny and forlorn when he made his brief personal appearance among those important-looking adults. One of the most imposing pieces in the whole exhibition was a large art display advertising the exhibition and produced by Progressive Publicity. Obviously Harry Moore and his colleagues were determined to teach Hampstead that it has nothing on the commercial art of a kinema when these blokes really get down to it. All in all, Geoff Comway, CMA area controller, and A. J. Read, district manager, had every right to be pleased with themselves. manager, had every right to be pleased with themselves.

THE news that U.S star Irene Dunne has been asked to present the British Film Academy awards is, I feel, a pleasing example of Anglo-American co-operation. But there is a certain piquancy in the Academy's action because it is not so long ago that Miss Dunne's arrival here to play the part of Queen Victoria in "The Mudlark" was one of the pivots part of Queen Victoria in "The Mudlark" was one of the pivots upon which British Actors' Equity centred its protest against the importation of American artists. The invitation, however, I am told, was extended as a reciprocal gesture for the invitation extended two years ago to Jean Simmons to participate in the American Oscar award on behalf of the British winners in Great Britain. Britain.

Thirty-two pictures in five different categories make up the Academy Short List, and repre-

sentatives of these pictures have

sentatives of these pictures have been invited from countries all over the world to be present in the audience this (Thursday) evening at the gala première of "So Long at the Fair" at the Leicester Square Theatre.

As the five bronzes which Henry Moore creates specially for the Academy each weighs 25 lb., they will not be presented personally by Miss Dunne. Instead she will hand each winner a certificate which they will retain permanently, the bronzes being handed on from year to year to successive winners.

MEETINGS of CEA branches, like those of the General Council, evoke more member in-Council, evoke more member interest by an occasional change of venue. This was certainly the case when the Portsmouth and Isle of Wight CEA held its last meeting at the Commodore, Ryde. It was only the second occasion that the branch has officially visited the island.

The idea of the meeting originated with Lt.-Col. F. Britten, who acted as host at the subsequent

ated with Lt.-Col. F. Britten, who acted as host at the subsequent luncheon and expressed the hope that the island meeting would become at least on "annual party." The success of the innovation was mentioned by chairman W. T. Moffat, who expressed his pleasure in welcoming some of the island members who could not attend meetings on the mainland

HIS many friends in the inregret that George Coles, FRIBA, the kinema architect and architectural editor of the IDEAL KINEMA, is in Ashford (Middlesex) County Hospital with a broken leg. He was driving up to Town on Thursday last when his car skidded and collided with a pylon. Both Mr. Coles and his chauffeur were taken to hospital, the latter suffering from concussion. During the week-end George took his discharge and since has been travelling from his Surrey home to the office in an ambulance. to the office in an ambulance.

THE 6,100 subscribers of the A KINE, are entitled to an apology for the omission from this issue of reviews of films shown on Tuesday afternoon.

Owing to the London printers' has an encountry in the short has a property of the

ban on overtime it has been necessary to advance our press time to an extent which pre-cluded the publication of the reviews and of other up-to-the-minute news in which the Kine, specialises.

THE STROLLER.

CLOSE-UPS

by Screencomber

THIS column has consistently championed the demand that special facilities should be granted film stars by the Timber Control so that they may extend the length of their mantelpieces the length of their mantelpieces during the Film Award season. Now that the season is once more in full swing and frantic fans are amok in Park Lane, it is time, among a welter of committees, that one was set up immediately to plead the cause of film star mantelpieces and liebensraum for Film Awards. Though the Awards get bigger, the mantelpieces still get bigger, the mantelpieces still remain the ridiculous utility models that were in use prior to the Award Boom. Which re-minds us that following a recent tiff between a well-known star and her husband, Flying Oscars were reported over Hollywood.

Critics v. The Rest

CRITICS will sneer at the effete Berliners who have a new kinema equipped with special reclining seats, so that, if the film bores them, they can lever the seat back into a comfortable position and sleep. Some of our hardier critics can sleep soundly through an American dance band epic while sitting on a plain wooden form. The incidence of insomnia among our film critics is said to be lower than that of any somnia among our film critics is said to be lower than that of any other trade. Many of our best known Press agents who spend many sleepless nights wondering what the critics are going to say about their latest epic, no longer cure their insomnia by counting sheep coming through a five-bar gate, but count film critics coming through a fourale bar door instead.

Advert

THERE is no problem a bad picture can't cure! Do you have a problem? Then a bad picture will cure it. Are you shy in public? You'd shy a lot more at a bad picture. Do you suffer from dandruff? Then take Dan to a bad picture and make Dan suffer from something for a change. Do you want to rid yourself of Halitosis? Take Hal to a picture so bad that it takes his breath away.

Children in Camera

IF you meet a producer who doesn't want to talk about the film he is making, or a publicity director with sticking plaster over his lips, don't rejoice that over his lips, don't rejoice that a sense of proportion has seeped into the industry; it only means that they have a child artist under the counter. Everybody knows that they are employing an infant agin the law and everybody knows, but it is quite all right so long as nobody actually says he knows; and when the picture is made and the kid's name is at last announced, the Home Office is presumably amazed. Maybe it is presumably amazed. Maybe it considers the case in camera.

The Right Way

If a manager knows his job he has a far better idea of the type of film suitable for his own particular theatre than any head office booking executive, says

J. H. HUTCHISON

NSUFFICIENT attention has been given to one important factor which, to my mind, has an essential bearing on our Better Business campaign.

Now that we are giving serious attention to the need of conserving our present patrons and attracting new ones, it does appear that a thorough examination of booking methods is overdue.

Everyone in the industry realises that films are not grossing the maximum possible. Our booking system, evolved many years ago as a sequel to "open market buying," has grown uneasily into a rigid principle that has been shaped by outside factors, such as circuit booking, the competitive salesmanship of the renters and the natural desire of exhibitors to hedge each possible.

it. A picture is one week everywhere, next week nowhere. Exhibitors agree that a three-weeks' run in every area would be better, so long as their houses get first run.

Unanswered Question

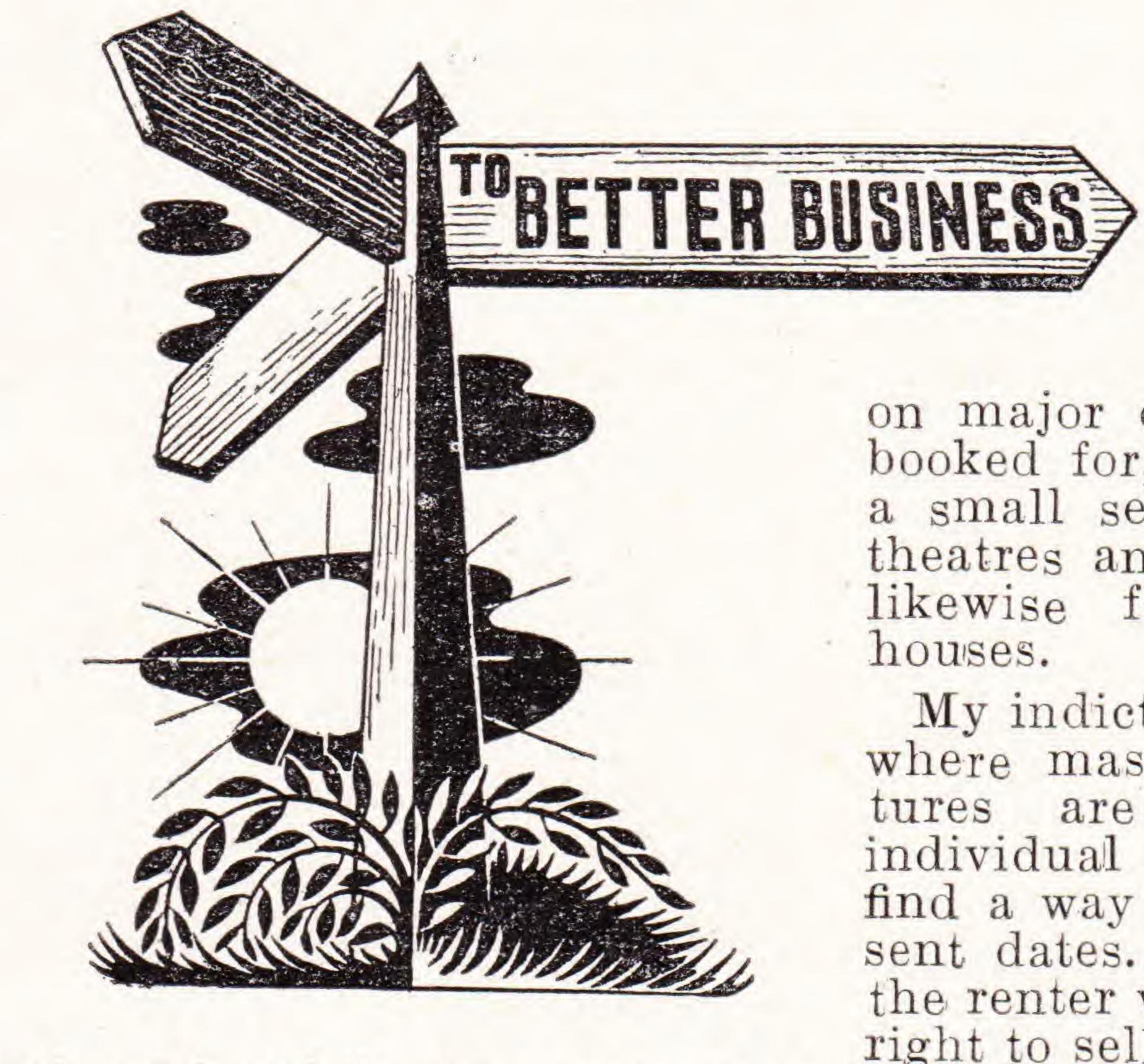
How many of you know where a film goes when it leaves North-West personalise certain selected halls suggestion is to ensure that, in London for North-East London, or North-East London for South London? Few of the managers and not many of the staffs know when an inquiry is made and, make no mistake about it, every day in London kinemas, people are asking where last week's top feature is playing.

The alacrity with which suburban and provincial release dates follow suburbs or provinces: the same managing director of applies where there are provincial Hygiene, Ltd. pre-releases sometimes concurrent. Through his firm, and in asso- hygiene, but to let the public good will in the individual situawith or before London.

There was a time when every visitor to London took back to the provinces, to the great benefit of provincial exhibitors, grand wordof mouth publicity for the films they saw in the West End. Much Better Business Contest. of this publicity has been lost.

provincial centres where there are so many concurrences and too few hibitors' Association, the Central kinema; £15 for the next best; say nothing of the increased prossecond and subsequent runs. Again Council for Health Education, and and £10 for the third; £10 for the a film may play two houses for one week and then disappear for Health and Hygiene. From all to the winning kinema and £5 for two or three weeks, as does the these bodies he aims to form the salesman supplying the Even managers of the multiple inclination to see it.

runs along came the blanket book- should be represented by The fewer than 1,000 seats. seem ludicrous that an abstract ings of the circuit houses, whether Showman on this committee. the films were suitable or not. The The competition will start with the special issue of the IDEAL so frequently launched on its tour "rough" house does badly with the publication of the Better KINEMA, or can be obtained from a desk in an office to theatres, a sophisticated comedy one week Business issue of the IDEAL New Hygiene, Ltd., 266, Holloway the inside of many of which the



log clerks.

and leave it for a clerk to arrange There are exactly 52 weeks in made a bad job was replaced. the dates, but this is not good busi- each year, no more, no less: why

Experiments have been made to ing system isn't upset.

on major circuits. Arthur Cohen booked for, I believe successfully, who will work to the instructions a small selected circuit of Odeon of a chief, by all means, but with theatres and Ralph Bromhead did houses.

My indictment is that in theatres lic taste. where mass booking prevails pictures are showing which, as individual bookings, would never find a way into many of their pre- Trade shows should be held

ness whichever way it is done. dissipate these, just so your book-

every one of these weeks, films are booked up at least suitable for each specific situation.

By the law of averages the renters would have an overall booking potential of precisely the same weight as at present, except that his films would be booked into more suitable situations.

Surely, it is not beyond the capacity of our great industry to evolve some method of decentralising booking. If necessary, the halls might be put into categoriesindustrial, rough, working class, middle class, good class, residential, cultural and universal, and these dealt with categorically and geographically.

It is an established fact that a film may do top capacity in Yorkshire and play to empty houses in London, or a film that is not suitable for Wales may do excellent business in Scotland.

Let us have individual bookers guidance from the supervisors likewise for a circuit of ABC and local managers who are in constant touch with changing pub-

Let Managers Choose

sent dates. It might be said that well before the release date, and the renter will never relinquish his it should be the duty of managers right to sell a picture into as many to see them before the booking is situation in with as many bars as rough neck, while the reverse hap- situations as possible and the ex- concluded. If a manager knows pens in the residential suburb. hibitor will use the strength of his his job he has a far better idea of There is a good case for either booking power as a means of buy- the type of film suitable for his Let us take one instance: The a reversion to area booking or a ing cheaply. Theoretically and own particular theatre than any London three-zone system has been break-down of booking depart- actuarially that may sound logic, head-office booking executive. ments into areas with a substitu- but we must not forget that the This method worked very well in tion of skilled bookers in place of profit on the exhibition of a film the old days when many more is governed far more by the managers did their own booking It is a nice comfortable system revenue at the pay box than by and, moreover, the industry was to book a film for many situations the agreed price. then affluent. The manager who

The same system could well be applied today; if the manager is permitted to have some say in the films that go into his theatre he cannot complain if he finds himself moved out after persistently giving bad advice.

There are, I suppose, not more than a dozen films released in any one year that are universally acclaimed "winners." There is no problem about the booking of these. Our immediate concern is the programme pictures and the second features.

If a careful effort were made to The object, says Comdr. route these subjects instead of New Mackewn, is not only to establish making blanket bookings, it would a higher general standard of be possible to build up theatre tions. The adoption of this method will gladden the hearts of the managers who so often, today, complain if a film is not suitable for their own particular house. Moreover, it will help the independent because by attuning the programme to the specific requirements of a particular theatre it will enhance the reputation of the perity which will come to the more which are multiple controlled. stores have something to say in the Entry forms will be found in commodity like a feature film is

CLEAN UP WITH £75

New Hygiene Company's Contribution to Better Business

prizes that can be won in con- be divided into areas for eliminat-West End pre-release is not good. junction with the Better Business ing contests. Entry forms will Patrons now wait to see it at a Campaign, is made this week by be sent to all kinemas. cheaper range of prices in the Comdr. A. R. Mackewn, OBE,

ciation with the KINE., he is know that the air in the kinema offering a silver challenge cup is purer even than the air in home and £75 in prizes for the most or factory. hygienic kinema in the United Kingdom.

In addition to the KINE., Comdr. A similar situation prevails in Mackewn is seeking the co-opera- Prizes will be awarded as

N important addition to the months later. The country will

The silver cup will be held by This competition will be quite the winning kinema for a year and a replica will also be given. It is intended that the competition shall become an annual event.

tion of the Cinematograph Ex-follow: £25 for the most hygienic kinema industry as a whole, to the Royal Institute of Public salesman supplying the equipment important theatres, so many of a committee to judge the entries, second; a special prize of £10 for In the suburbs and subsequent and has suggested that the KINE. the most hygienic kinema with merchandise they sell, and it does

and pulls up next week with a KINEMA and will close three Road, N.7.

LATE FILM REVIEW

THE BOY WITH GREEN HAIR

RKO-Radio. AmericanPhotographed in Technicolor. Photographed in Technicol. Directed by Joseph Losey. Featuring Dean Stockwell, Pat O'Brien and Barbara Hale. 7,383 feet. Release not fixed.

EXTRAVAGANT tonsorial fable photographed in Technicolor concerning a small boy, orphaned during the blitz, whose hair is turned green by other young victims of the recent conflagration so that he can extract the conflagration of the recent conflagration so that he can attract attention as the mouthpiece of their anti-war propa-ganda. Dean Stockwell contributes a remarkably clever performance in the name part, but he is the only one who succeeds in keeping both feet firmly on the ground. Well meaning, but vague and saccharine mumbo-jumbo, it fails to clarify its message, let alone wrap it in popular entertainment. Doubtpopular entertainment. Doubtful booking, anyway, for the general run of halls.

A.C.T TO PRODUCE AT ELSTREE

NEXT Monday (June 5) "Green Grow the Rushes," the first films to be made by the Association of Cine and Allied Technicians operative company, starts location work at Romney Marshes.

Roger Livesey is to be the star. Robert Clark, executive producer of Associated British, has made available the largest stage at Elstree.

SELZNICK "DELIGHTED"

Judge Robert Paterson's final Judge Robert Paterson's final ruling gives David Selznick unconditional release of "Third Man" and "Gone to Earth" in Western hemisphere and rejects Sir Alexander Korda's quarter million pounds claim on "Gone to Earth's" delivery. Parties must halve costs of any added footage and Selznick must make Jennifer Jones available. New York office quotes him: "I am delighted." Paterson's judgment is subject to court confirmation.—Kine. cable. court confirmation.-KINE. cable.

No New Grading Award

Details are published this week of a recent award—reported ex-clusively by the Kine. last week— given in the CEA favour against the NATKE.

the NATKE.

The official report says:
Sir George Wilkinson, giving the dedecision, said that it seemed that the only changes that could take place were the cases where there were anomalies, and that, other than that, the kinemas should continue to be classified as in the first national agreement of September 2, 1946, or as subsequently varied by agreement by a branch of the CEA and NATKE. He therefore considered that it was quite out of order for NATKE in Edinburgh to ask for a new grade.

grade.

He understood that no application had been made for an adjustment of three kinemas on account of anomaly, and therefore in his opinion the appeal failed.

Abel Green, editor of Variety, has arrived in Paris from New York, where he will stay a few days before coming to London.

Johnston and Arnall Return to Report

"SOME CHANGES" IN FINAL **BRITISH PROPOSALS**

Wilson Stated to be Driving Hard Bargain

THE Anglo-American film talks clauses in the agreement expire on June 12. The British Government a dramatic statement from the Board of Trade that both Eric would then be in a position to utilize the control of the c Johnston, representing the Motion Picture Association of America, and Ellis Arnall, representing the Society of Independent Motion Picture Producers of America. were returning to the States without any agreement but with the final British proposals "for the continuation of the Anglo-U.S agreement to be put before their respective bodies."

The talks restarted at midday after a week of intensive negotia tions, and were attended by Harold Wilson, President of the Board of Trade, and representatives of the British Treasury and the Bank of England. Mr. Johnston was accompanied by his personal assistant, Joyce O'Hara, and by F. Allport, European manager for the MPAA. Ellis Arnall was accompanied by James Mulvey, the righthand man of the independent producer. Sam Goldwyn, and W. N. Neighbours, of the U.S Embassy in London, was present as an official

After the meeting, a brief Board f Trade statement said that the U.S representatives had been given the final British proposals for the continuation of the agreement, which was first signed in March, 1948, and restricted the Americans to a remittance of their earnings in this country of no more than \$17 million per year.

The Board officially said that there were "some changes" in the final British proposals, but nothing is being said by either side as to

what these changes comprise.

There is despondency in Holly-wood as a result of the London talks, says the KINE, correspondent in New York. While stressing that a detailed examination is ing that a detailed examination is necessary before issuing an official statement from spokesmen, demands for cut remittances made by the Board of Trade are wholly unwarranted and unacceptable to executives here. One critic complained "they want our pictures for nothing."

If resumed talks fail to end the deadlock the American Government may be asked to apply pressure when reciprocal trade pressure when reciprocal made conference opens in Torquay in September, but it is almost certain America would retaliate with export embargo if Britain raised tax on imported Hollywood products.

Ellis Arnall, president of the society of Independent Motion Picture Producers, left Southampton for America on the liner Mauretania on Saturday.

He said: "No agreement was reached in the discussions, and I am taking back the final British proposals to submit to the groups." These proposals are secret, but I

lise full freedom of action. I don't know whether we would continue to show films here or whether the British Government would restrict

us."
Explaining the U.S request take out all profits from Britain, Mr. Arnall said: "British economy has improved tremendously and I think it is generally agreed that production is at an all-time high. Unemployment is at a minimum, business is booming. The rationing system is being thrown rationing system is being thrown out of the window and the dollar balance is improving steadily. We say this country is in good shape. The U.S motion picture industry, on the other hand, is in bad shape. We are leging two as bad shape. We are losing money on our films and there is unem-ployment. In 1947 Hollywood studios employed 20.000 people. Today there are 10,000."

Mr. Arnall said "Britain is our

big market and we still want to maintain it," he said.

Bof T REJECTS Centinued from page 3

cent. if it is one against two, and a reduction to 20 per cent. from 27 per cent. if it is one against four. This is for once-weekly four. This is for once-weekly changes of programme. But if there is a twice-weekly change, and one independent is against five others, his 10 per cent. quota of last year will remain the same. And it was 10 per cent. in 1948-49. Those with "mixed" methods of changing, programme considerations of the changing programme considerations. changing programmes can also expect reductions—one against two from 33 per cent, to 25 per cent, one against four from 20 per cent, to 15 per cent. In the independent group the thrice-weekly change boyses are conserved. change houses can expect reduc-tions from 18 per cent. to 15 per cent. in cases where one independent is against two others, and no amendment of the 10 per cent, where one independent is against four others.

Deserving Cases Only

There are 5 per cent. reductions There are 5 per cent, reductions planned for three-day second-run kinemas. The "special" theatres will retain their 10 per cent, and repertory theatres (such as the Classic) take 20 per cent, instead of 30 per cent. Theatres which are partly first-run and partly second-run will have 15 per cent, instead of 20 per cent. of 20 per cent.

And the Board of Trade letter makes a parting shot: "Perhaps you could emphasise that the you could emphasise that the appeal procedure must be confined to the really "deserving" cases, since the Films Council committee feels strongly that in view of the very detailed way in which all cases were examined last year it should not be necessary to reappy the discussion on the am very unhappy about them. If we do not accept them then certain great majority of those cases."

MPs Table Motion for Tax Cuts

SIX Members of Parliament— Earl Winterton (Cons., Horsham), W. S. Shephard (Cons., Cheadle, Cheshire), Edgar Granville (Lib., Eye, Suffolk), R. Maudling (Cons., Barnet), P. Baker (Cons., Norfolk, South), and W. Teeling (Cons., Brighton)—have tabled an amendment to the Finance Bill. It sets out proposals for giving ET relief to British films, similar to the Italian scheme. similar to the Italian scheme. It reads :-

Where an entertainment, Where an entertainment, after August 5, 1950, consists wholly or partly of a British registered film, entertainments duty shall be subject to appropriate deductions—
(a) If the entertainment includes as a first feature the showing of a film registered as a British long film, one-half of the duty chargeable at the full rate;
(b) if the entertainment includes the showing, but not as a first

(b) If the entertainment includes the showing, but not as a first feature, of a British long film or includes the showing of a film registered as a British short, such proportion of the duty chargeable at the full rate as may be pre-scribed in respect of the long film or the short film (as the case may

(c) if the entertainment includes the showing of more than one film registered as British films, whether long films or short films, the aggregate of the proportions of the duty which are to be deducted under paragraphs (a) and (b).

The amount of entertainments duty remitted under the provisions of sub-section 1 of this section shall be decided between the maker and the exhibitor of the films in respect of which the deductions are made in such proportions as made from time to time to be laid down in regulations made by the Treasury.

LABOUR MOVES

Continued from page 3

when the House of Commons de-bates the Finance Bill. Amend-ments are being made which would give the industry some degree of entertainments tax relief. However, Harold Wilson has said

publicly on more than one occasion that he intends shortly to make certain proposals to the House for easing the economic plight of the production industry. This is expected to be done when the Commons debates the National Film Corporation accounts.

The Board of Trade Films Council is meeting today (Thursday) to discuss the Plant Committee recommendations, and it will send its decisions to the President at once.

Mr. Wilson is believed to be in

favour of setting up a development

favour of setting up a development council for the industry, which would be a controlling body constituted of Government, trade union and producer representatives.

Meanwhile, the Ministry of Labour is trying to solve the impasse over the Joint Industrial Council so that producers can go ahead and negotiate a new agreement with the major trade unions. A meeting is being arranged by A meeting is being arranged by the Ministry for the week starting June 11

Fears of Government Control Unless Industry Gets Together

WARNING that unless the industry co-operates to "put its house in order" the Government will change the whole state of the CEA's entertainments tax case over to Scottish members of Parliabusiness was given by the Kent branch. The branch has passed a ment last week were paid at the Scottish branch meeting held on resolution, moved by the vice-chairman, A. Spencer-May, jun., that Wednesday last week in Glasgow. Appreciation of Mr. Singleton's work the CEA, the British Film Producers' Association and the Kinemato- was recorded in the minutes. graph Renters' Society should co-operate at once in an effort to reach | The Chairman (L. F. Priest) told a working agreement about the industry's problems and to approach the meeting that its delegates LEICESTER MPs the Government in all future talks as a united organisation.

Mr. Spencer-May said that recently there had been much adverse publicity concerning film kinema which has caused the annoyance nicer reception on the Wednes trade affairs. It had been brought has now changed hands and it is not day.", to a head this week by the publi- thought that the new owner will want Transfer. cation of the Films Council report. to run a threepenny matinée. in which the trade was again told! that it was divided amongst itself "We have been warned," he said. "Let us get together before the industry is ruined altogether."

The CHAIRMAN (Morris Levy) argued that producers could be blamed for the wastage which still continues in the studios.

OLIVER WARD argued that the best British films were given the maximum release at the highest rentals that any exhibitor could pay. Yet they still showed a loss to producers.

CHARLES BELL argued that a reduction in entertainments tax would be the only way to assure producers a satisfactory return for argue in that way. their efforts.

The CHAIRMAN then complained about the entertainments tax campaign.

He said: "After long discussions it was decided to co-operate with the BFPA and KRS. But the whole thing has come unstuck and now members want to know why we ever co-operated with the BFPA."

An amendment that the trade unions he invited to co-operate with the three trade associations was opposed by Mr. Bell. The resolution without the amendment was carried.

CEA Reviewing System

CEA's Film Report came in for some had expected." very heavy criticism.

"had been caught."

forty-eighth.

A. Spencer-May, jun., said he went try transmitter. by the CEA Films Report and rejected No resolution was made. "Johnny Belinda." He wished he had The next meeting of the branch will booked the film when he saw the busi- be on Friday, June 30. ness which it did. He was now keeping a careful check on the trade Press reviews and on what the lay critics! said.

reply to Mr. van Gessel, Mr. Ward said that the association employed a maximum of four reviewers. How could they collate reviews and reports if there they collate reviews are the reviews and reports if there they collate reviews are the reviews and reports if the reviews are the reviews and reports if the reviews are the reviews and reports if the reviews are the reviews and reports if there they collate reviews are the reviews and reports if the reviews are the reviews and reports if the reviews are the reviews and reports if the reviews are the reviews are the reviews and reports if the review are the reviews are the reviews and reports if the review are the reviews are the reviews are the reviews and reports are the reviews are the review and reports are the review and reports are the review and reports are the re time?

The CHAIRMAN said that members should tertainments Act into effect. rely only on the points.

Mr. Ward declared that no one knew fing dificulties. how the points were calculated. "All we want to know is if the film has entertainment value." he said.

It was decided to leave the matter of Home Counties CEA was known.

A letter was read from D. Agar about the SO levy.

stable. He is being advised that the "We had," he commented, "a DELEGATES' REPORT

Films Council Complaints

Correspondence between the general secretary, W. R. Fuller, and Miss Ward, of the Board of Trade, was submitted. Mr. Fuller had set out the CEA proposals for better operation of the Films

Members contended that the Board of Trade should have taken the CEA proposals into consideration.

Concern was expressed at the way the run kinema.

The CHAIRMAN said that if a kinema sions take place." is branded first run, then the Board of Trade should make sure that that ex- There was loud applause when creased allocation from hibitor can show the pictures as soon Mr. SINGLETON rose to reply suitas every other first-run house in the ably to these tributes. country. Either the theatre could take the film on general release or it was not a first run: but the Board did not

Criticism was then made of the constitution of the Films Council sub-committee which hears exhibitor appeals. A resolution was moved by C. Bell and agreed that the General Council be asked to recommend that the Board of Trade appoints an independent chairman for this committee.

Several members made it clear that criticisms were not being made of the ing the exhibitor to bear part of it in present chairman, Sir Arthur Jarratt. this 10 per cent. increase and the rest as an individual because there was no was being borne by the company. question of his honesty of purpose. But they felt that he was doing an impossible job as chairman of a committee which dealt with exhibitors' complaints.

Earlier Than He Thought

Later, the Chairman said that television The system of reviewing films in the "was coming forward quicker than I

Mr. Ward wanted the trade to approach D. VAN BESSEL asked why "Mighty the sports promoters and tell them that Joe Young" had been given 9½ marks. if they refuse to let the BBC show their time to study the matter. As a result he had booked the film and events, but support the film trade in a Mr. Singleton: This is a branch meetdemand for its own television trans- ing and there are some Edinburgh re-OLIVER WARD said the CEA used a mitter, the film trade would be able to presentatives here. If we accept Mr. scale going up to 12 points, but for some pay more for exclusive rights than the Salmon's suggestion we should make no reason it chose to give quarter grades BBC could ever afford. The serious decisions at all until Edinburgh meets report to the next meeting. so that the whole scale was, in fact. 48 effect of the televising of big fights on and decides what this branch should do. separate points for a film review. He Saturday night was mentioned by Mr. Before the matter went further, George wanted to know why were all the marks | Ward. He felt that if the trade had | URIE Scott moved: that the matter be balanced between six full points and acted quickly and in unity the Govern-9½ points, and how was it possible to ment, with £40,000 000 entertainments summarise the worth of a film to one tax each year at stake, could not afford to refuse the demands for a film indus- of the Scottish branch's proposals had

NO STAFF FOR S.O

Ormskirk (Lancs) magistrates, on were three trade shows at the same days until he was in a position to put the terms of the Sunday Enread the reviews more carefully and not reason for the application was staf- garding bookings for Sunday opening.

> The General Purposes Committee the renters. of Bexley, Kent, Council, will meet It is reported that the general secrethe Kent branch deputation headed tary had not replied to a letter from cuss the request for a reduction in about replying to articles in the Press.

"Near the Top of the Queue Now When Any Tax Remissions Come"

had met the Scottish Labour Memthe cut-price children's shows at Whit- bers on Tuesday, May 16, and the Conservatives the following day. APPROACHED:

> thanks to Mr. Singleton for the branch of the Cinematograph Exvery masterly way in which he put hibitors' Association to the Chanthe case for the exhibitors, Mr. cellor of the Exchequer for a reduc-Priest said Miss McIntosh also did tion of entertainments tax. very well.

H. J. GREEN agreed they could not improve on Mr. Singleton. don't think," he added. "I have ever heard the entertainments tax case so well dealt with.

"We must." concluded Mr. Board decides what is or is not a first- Green, "be very near the top of the queue now, when any remis-

Transport Charges

Film Transport Services, who serviced to the film report being published practically the whole of Scotland, were fortnightly instead of weekly and not being unfair to charge the 10 per cent. increase.

Mr. Booth, recalling early days, thought it would be a retrograde step to go back to the railways.

ARTHUR SIMMONS, of FTS, said that owing to increased costs, they were ask-

There was no reply when Robert Maxwell asked: "What will be the position when the price of petrol goes down again?"

When Mr. Taylor moved—and was seconded—that the branch should accept the 10 per cent. increase. Mr. Salmon, of Edinburgh, moved an amendment that the branch should express no opinion on the increase. He pointed out that the Edinburgh section did not meet until next week and had had no

remitted to the executive. This was approved.

George Sincleton revealed that two been dropped from the amendment of for increased representation on the Films of the trade. Council and no quota at all for Scotland. These suggestions, he said, would re- Current Charges quire amending legislation.

Executive Matters

meet exhibitors before any recommenda- operate on the matter. Dundee memtions came before the magistrates.

W. R. Fuller had been written to re-He had since replied that the matter was now a question for the exhibitors to make the best bargain they could with

Contd. at foot of col. 4

In addition to extending sincere FURTHER representations are by Leicestershire

This was decided at the May meeting of the branch, when C. K. Deeming (in the chair) reported on the interviews that he, the secretary (S. J. Gunby) and Mr. Black had had with MPs at the House.

Leicestershire County Council had written to the branch informing it that the request for an in-Sunday charity contributions to the benevolent fund had been sent to the district councils.

Mr. Scarborough reported that George Singleton thought that the some objections had been raised asked for the views of members. The general view was that whilst this did cause some little inconvenience, probably it was more than compensated by the large saving in the cost.

He also reported that officers of the association, together with other representatives of the trade, had had a discussion with Harold Wilson prior to his meeting with Eric Johnston.

The Devon and Cornwall branch had submitted resolutions about the prevalence of 16-mm. shows and the exercise of proper control over issue.

It was thought that probably there were some being given in this branch area which violated the agreement made with the KRS. and it was left to members to get what information they could and

Fire caused half million dollars damage to Columbia's Burbank ranch used for exteriors, but fully insured.—KINE. New York cable.

the Films Act. These were: a demand which were detrimental to the interests

Miss McIntosh said that the Dundee section, had had another letter from bers had again confirmed their opposition to Sunday opening.

GRAHAM SALMON said he had had verbal information from NATKE members that they would be giving their services free for Edinburgh Cinema Sunday.

George Singleton said he thought members should be sympathetic to the Better Business' campaign. After the negotiations by the London and by S. K. Lewis, on June 12, to dis- the Edinburgh section which asked explaining the plan, he added: "If scheme I don't see why we should not join in it."

MANCHESTER

Reduce the Charity Levy: Not Enough Goes to Benevolent Fund

MEMBERS of the Manchester and Salford branch, who pay £12,500 a year as the Sunday opening charitable contribution, expressed a year as the Sunday opening charitable contribution, expressed the view that as voluntarily supported hospitals were now under State control, the amount of the contribution should be reduced. They noted with interest that Ormskirk exhibitors would pay only 1s. per seat per year, and that of the charitable contribution, the whole amount, less five per cent. for the Cinematograph Fund, would go to the Cinematograph Trade Benevolent Fund.

It was stated that of Manchester's contribution only £500 went to the CTBF. It was a pity means could not be found to bring the details of the Ormskirk terms to the notice of all friendly local licensing authorities. In Stockport, £1,100 was contributed, of which £135 went to the CTBF. There was a desire for more information as to the manner in formation as to the manner in which the sums subscribed were apportioned.

A Perennial Complaint

Circuit representatives made a vigorous disavowal of statements made in a Manchester newspaper that at some local kinemas there had been arbitrary alteration of seat prices and disregard of category boards. It would be wrong, they said, to let the public have the idea that exhibitors were doing the things of which they had been accused. Silence night be construed as acquiescence.

"This is a perennial complaint," commented secretary T. E. Robisson. It recurred at intervals, though why it should, when kinemas had to comply with the conditions of their licenees was difficult to understand.

The chairman, W. Miller, said it was surprising that inaccurate statements should be made in print when it was so easy for the writers to check the facts.

Rising Costs Protest

The proposed 10 per cent, increase in film transport rates caused much discussion. Some members considered that the carriers ought to be called upon to justify the increase.

It was pointed out that the new rates would hit the small suburban kinemas far harder than theatres in central positions. If expenses continued to increase, the stability of the industry would be impositled. imperilled.

A deputation comprising W. A. Hockman, W. Rodgers, E. Hamson, H. Jackson and T. E. Robinson was appointed to meet representatives of the film

Entertainments Tax

The chairman (W. Miller) contended that the only thing that would persuade the Chancellor of the need for tax reduction was the production of figures. Although returns were called for by the CEA, so far no disclosure had been made of what they revealed.

"Anyone can be wise after the event, but it is obvious we should never have allied ourselves to the producers," he

Time to Cry "Halt"

In the discussion, members related the absence of relief from tax to their heavy and increasing costs. The time had come when they must dig in their heels and cry a halt to the rising expenditure. CEA headquarters should advise branches of the line they should take.

N. Wales Told Keep in Touch with MPs

North Wales section of the NORTH WALES section of the North-Western branch CEA held a meeting at Colwyn Bay on May 24, when Llew. Edwards (chairman) urged members to keep in contact with their MPs in order to gain their support for the efforts to secure a reduction in outstrainments to the secure of the secu entertainments tax.

Why is television permitted in milk bars without extra charge but not per-mitted in kinemas? This question was asked by a member in the discussion on television

television
Reference was made to the question of
giving free screen advertising for local
charities. It was stated that hitherto
there had been no suggestion of payment
for these advertisements. The subject
would be discussed at the next meeting
of the North-Western branch.
F. H. KENYON drew attention to the
high cost of carbons. He had had to
purchase more than he actually needed
in order to obtain the price concession.
After the business, members were entertained to tea by Mr. Kenyon.

CMA EXPLOITATION LEAGUE POSITIONS

"League" winners at the end of the CMA three-months Spring Exploitation and Public Relations Contest's fourth and Pul week we Group

Curry). "B" Sevenoaks

Group "B" Sevenou.

A. H. Crawley).

Group "C," Leith Capitol (C. Drys-

Group "D," High Wycombe Odeon N. F. Lockyer). Group "E," Perry Barr Odeon (L.

(N. F. Lockyer).
Gronp "E," Perry Barr Odeon (L. Freedman).
Group "F," Southampton Odeon (H. J. Excell).
Already throwing a stiff challenge to his fellow managers in the Showmanship League (points awarded purely on exploitation, publicity, public relations, take not considered) is F. J. Smidmore, of Morecambe Gaumont. For four outstanding campaigns, manager Smidmore has won 315 points out of a possible 400 total.
Districts, too, are competing hotly for the prizes—and for regional kudos. Average figures for all theatres in the North-East London District give that area first place on combined take and showmanship, showing no change from last week.

Death of J. G. Ewart

The death has occurred of John George (Jack) Ewart, of Allerton Drive, East Keswick, near Leeds. He was aged 61.

Pat on Back for Mears

Mr. Miller, reverting to transport charges, said he must give Harry Mears a pat on the back for his foresight in having drawn up an agreement on transport which still had two years to run. They would continue at the present throughout the country. Eighteen and Lincolnshire representative of the Twentieth Century-Fox.



The premiere of STAGE FRIGHT (Warners) at the Warner Theatre. Arthur Abeles, Dr. Eric Fletcher, Mrs. Fletcher, Mrs. Michael Stewart, James Lawrie, Mrs. Margaret Abeles and Jimmy Carreras

BIRMINGHAM

Branch Protest Against BBC Using Trailers or Any Form of Film

OTRONG protests against trailers or any form of film being broadcast by the BBC were made at Birmingham and Midlands branch of the CEA at last Friday's meeting, over which Roderick Baker presided, at Birmingham Chamber of Commerce. Members regarded a 10 per cent. increase in transport charges as reasonable.

Reference to the suggested showing of trailers in the BBC television programme was made by vice-chairman F. P. Cozens, who thought that the delegates to the General Council should know their

General Council should know their members' views.

A. G. May declared that the day they allowed the BBC to use any form of film would be the date their business would start to decline. He had studied the television programmes and, as between plays and films, had come to the conclusion that films scored every time. He was most concerned that time. He was most concerned that the branch should register its protest against any form of film being allowed to the BBC. He considered trailers to be the thin end of the wedge. As a branch, they should narrowly watch any development or they would find it would become the most serious competitor they had ever had.

The "Better Films Campaign" could only be conducted along the problem.

lines of giving the public the best entertainment. The worst thing they could do was to allow films to be televised. He, therefore, moved that the branch should protest as far as it could through the CEA against any form of film being broadcast

Seconding, C. W. HUTCHIN, while sup-porting Mr. May's views, said he under-stood that one of the bus stations in the city was about to instal a TV set, and it was really becoming a menace in

chester branch to resist the FTS 10 per cent. increase because as exhibitors they could not recover the extra cost from their patrons.

B. T. Davis thought the increase was perfectly reasonable, a view which was also expressed by Mr. Muggletox.

The meeting approved of the 10 percent increase

also expressed by Mr. Muggleton.

The meeting approved of the 10 per cent. increase.

Mr. Muggleton reported that the branch huggleton reported that the branch had agreed to make a collection during the week commencing September 4 for the National Playing Fields Association Appeal.

Mr. Hutchn said they were always hearing about the film stock position. In the national Press recently there was an announcement by a major renting concern of the release of a certain film from which it appeared that it would be shown at 96 kinemas on one day. The film was 7,300 feet in length, and in the circumstances it seemed curious that they were forced to continue under the terms of the newsreel contract.

Mr. Davies said the matter entirely depended upon whether the President of the Board of Trade would recommend Parliament to annul the regulation. He and Mr. Cozens expressed their intention of mentioning the matter to the general secretary.

Mr. Mw. said they all knew that the

general secretary.

Mr. May said they all knew that the film referred to was "Stromboli." He looked upon it as a positive waste of stock when they were crying out for it.

APPH to Disappear

As part of its policy of eliminating and co-ordinating subsiduaries, the whole of the assets and undertaking of Associated Provincial Picture Houses is to be sold to the Gaumont British Picture Corporation, which is in turn a subsidiary of Odeon Theatres, Ltd.

When the deal is complete APPH and it was really becoming a menace in the clubs.

B. T. Davis thought that ultimately the only solution would be found in endeavouring to get television in the hands of the kinema industry so far as films were concerned.

The branch unanimously accepted the resolution, and also one moved by A. Downing, seconded by Mr. May, that it deprecated the unit plan of booking films and urged its removal.

R. H. Rigby suggested that they should support the decision of the Man.

FILMS COUNCIL ADDS ITS WEIGHT TO TAX PROTEST

Anxiety to See British Supporting Film Production Put on Sounder Economic Basis

THE most urgent problem dealt with by the Plant report is the The chairman, Harold T. Brocklesby, presided. entertainments duty. That is the considered view of the Cinematograph Films Council submitted to Harold Wilson, President of the Board of Trade, in its twelfth annual report.

"The decision was taken to postpone consideration of other questions, the "bad boy of the piece." which are mostly of a very intricate and technical nature until after we went with Lancashire and Cheshire had been able to study the comments which the Board of Trade had exhibitors to the House of Com- grateful that they had Mr. Walls. He

careful consideration to all the general procedure rather more flexible he did not agree with this attitude. questions raised in the report. Meanwhile the following resolution passed at our meeting on January 17 has already been conveyed to you.

"That the Films Council, while not subscribing to any specific formula. agrees with the analysis of Section V of the Plant Report on the Distribution and Exhibition of Cinematograph Films, and endorses the unanimous conclusion of that report that the share of the total proceeds of the industry taken by done with complete fairness, which stitute a serious handicap to the British film industry."

Earlier the report explains that the Films Council deliberately avoided recommending any specific scheme of tax | ship of Sir Arthur Jarratt. countries where a proportion of the tax | Council has maintained its policy of etc. collected from the showing of national recommending extended quota rights exhibitors, and in some part to the pro- which in its opinion possess exceptional ducer when he begins a new pro present-day entertainment value. duction."

the unfavourable economic conditions in issued for the film "Desert Victory," the industry.

Explaining the decision to reduce the quota, the report says that on the basis of an estimated prospect of 50 to 60 films it seemed to the majority of members present at the meeting that 30 per cent, would be a reasonable quota to recommend.

As regards the supporting programmes, it was decided that in view of the importance of the quota as an incentive to this type of production, to cent. quota.

problems of this section of the industry are, however, closely bound up with the economic problems of British production admit of a separate solution."

Quota Relief

Much the heaviest part of the Council's work during the year has been de Grunwald. exhibitors' applications for relief or to the lack of revenue from films have been done. However, they were on the previous Saturday, restricted have been done. We correct the report to the lack of revenue from films have been done. We correct the report to the lack of revenue from films have been done. We correct the report to the lack of revenue from films have been done. We correct the report to the lack of revenue from films have been done. We correct the correct that the report to the report to the lack of revenue from films have been done. exemption. "We agreed," the report remain as before, and that the same tained against the company. formula should be applied in respect of the different quotas applicable to the different types of competitive situation, amounting to £13,943. The only definite reduction in the amount of tax, the quota percentages (with the excep assets were profits that might be but an alteration in the incidence of tion of the 10 per cent. minimum quota, derived from the company's films, the tax which would allow exhibitors to which should remain unchanged) being and a small amount of cash in get a little for themselves and at the reduced in each case by 1/9th to con hand. form with the reduction in the statutory quota.

"The various modifications which we rence Lane, London, E.C., agreed were all designed to make this appointed liquidator.

and better able to meet the very varied circumstances of particular cases. We realised that even with these modifica- deputation to Douglas Jay, he was tions the formula would still be very still under the impression that lower than the individual circumstances justified.

be to treat each individual case on its sent figures to the Chancellor and merits, and once again we concluded got replies that nothing could be that this would be an impossibly heavy done. He thought they had a "lost exhibitor was the judge. administrative task, even if it could be cause" this year.

Appreciation is recorded by the Council of the work done by the Sub-Committee, which was composed of four exhibitor members under the chairman-

Favourable recommendations were On the subject of the quota, the made in six of these cases, and the report says, although at 1,474 feature Board of Trade have accordingly issued and 1,381 supporting programmes the directions for the following films: defaults are undoubtedly too numerous, "Love Story," "Madonna of the Seven there is no doubt that the quota has Moons," "Waterloo Road," "Dangerous made a really effective contribution to Moonlight," Dead of Night," helping British production, in spite of "Henry V." A direction has also been for special reasons outside the committee's immediate competence.

Creditors' Meeting

recommend the continuance of the 25 per of World Screenplays, Ltd., 45, Although there was still criticism within Clarges Street, London, W.1, the committee—there always had been "We should like to record at this against which a winding-up order would continue the tax campaign next point," the report says, "our anxiety was made in April last, it was year for the £6½ million relief. They to see British supporting film production stated that the company had been were also supporting the producers' put on a sounder economic basis. The limited to the production of two subsidy. films, entitled "Bond Street" and The CHAIRMAN said Mr. Walls had generally, and do not seem to us to a net loss of £14,000 odd, of which unclear in their minds. Unfortunately £13,000 was in respect of liabilities they had lost the first and most import-

Anatole de Grunwald and Dimitri they would lose by it. If figures could

states, "that the basis for assessing a produced by the company, excestheatre's competitive position should sive costs, and to a judgment ob-

L. J. Bussey, CA, of 33, Law-

Walls ("The Bad Boy of the Piece") on Why He Wrote to the Chancellor

I ATEST developments in the entertainments tax campaign were given by Dennis C. Walls at the meeting of the Sheffield CEA on Friday.

Walls said they had a meeting on Tuesday in London and he was June 13, before the Finance Bill stage invited from all trade organisations." The report goes on to say:

"We intend to give full and had been able to study the confinence which the thought mons, and they were informed that mons, and they were informed that mons, and they would help. As for lobbying, he added, he thought it would be a farce.

> imperfect and would result in many figures would not be put in. He correspondence from head office regardquotas which would be either higher or wrote to Mr. Jay and sent him ing quota relief. Walls said he thought figures of his own and those other there would be ample films to meet the "The only alternative, however, would people had let him have. He also quota on those lines.

the Exchequer is so high as to con. seemed to us to be very doubtful." Chancellor and asked if he would was about 55 per cent. below the average. redeem the promise the Chancellor Regarding television in pubs and clubs, had made to him that the Customs the Secretary read correspondence from to us of schemes in certain Continental were considered. In all these cases the creased exhibitors' costs, wages,

films is refunded—in some part to the only for films of first feature quality to be taken that he would give defeated. relief.

A Confession

Mr. Walls said he made a confessionand made no apology. He thought they had got to a stage when nothing could be done. After two meetings the CEA decided to adopt the scheme. It did give some relief on the lower scales. That was what had been concentrated on. On one or two prices the taxes were a little higher.

At the meeting on Wednesday morning the CEA decided to go on with the

scheme. D. Craig asked if Mr. Walls was ex-

certain matters or his own.

At the first meeting of creditors taken up by the CEA to put forward. was fully discussed. -they had adopted the scheme. They

"Queen of Spades." There was cleared up a situation which was a little inclurred on "Queen of Spades." ant stage of the fight-entertainments tax. Not using figures was a tactical Directors of the company were error—a very serious error. He thought have been presented in such a way to A letter was read from H. T. Brown have made a small argument even in which stated that under an old bye-law convinced that Mr. Walls had got the queues at certain kinemas to 12 people, very best intentions so far as the small and police had been stationed to see this exhibitor was concerned.

Draft figures disclosed liabilities of approaching the Chancellor for a same time the loss to the Chancellor would be almost negligible.

He | was reached.

W. C. Brindley said they should be

The CHAIRMAN said the scale seemed When he came away from the the only way to save something out of the wreckage.

The Secretary, ARNOLD R. FAVELL, read

He said they were not forced to take a film for quota purposes if they thought it unsuitable for their audiences. The

A member mentioned a film which took Next, Walls had written to the only £7 on a Wednesday. His turnover

and Excise would discuss relief. head office in reply to his letter. A. G. Mr. Walls said he stressed that Smeeton suggested that the PRS be in-During the year, applications to revive to his mind they could increase formed of cases. The CHAIRMAN said he interested in details which were given the quota life of 50 old British films prices slightly, and mentioned in had no doubt the PRS would be fully proposition that the PRS be informed of any licensees showing television pro-The Chancellor's reply was not grammes in their public-houses was

Regarding the second-feature quota problem, it was decided to discuss this at the December meeting so that a protest could be registered in time for the subsequent year.

The Secretary reported that the branch officials had seen film transport officials regarding their suggested increased transport charges, which, in view of people in ancillary trades getting increases, they thought they, too, were entitled to.

It was carried that the recommended increase of 10 per cent, be approved. Coun. Gent said the sub-committee laid it down that in the event of any reduction in taxation on petrol and the 33½ pressing the opinion of the CEA on taxation on commercial vehicles they would have the right to negotiate.

Mr. Walls said originally it was his Mr. Walls gave a comprehensive report own scheme, but it was subsequently on the Paris conference, where television

"Better Business"

Regarding the "Better Business" campaign, Mr. Shaw said before he showed the films on his screen to the public he would want to see them. These things could be derogatory. If the films were trade shown and he thought they were good, he would support them wholeheartedly. Mr. Pickles and J. T. Dobson said they supported this view. It was carried that members insisted on the films being trade shown.

carried out. It applied to shop hours. Coun. Gent said it was not a question been complaints from tradespeople. That The CHAIRMAN said there might have was why only certain kinemas may be affected.

> Coun. Oliver said: "Does that apply to people also waiting for buses?"

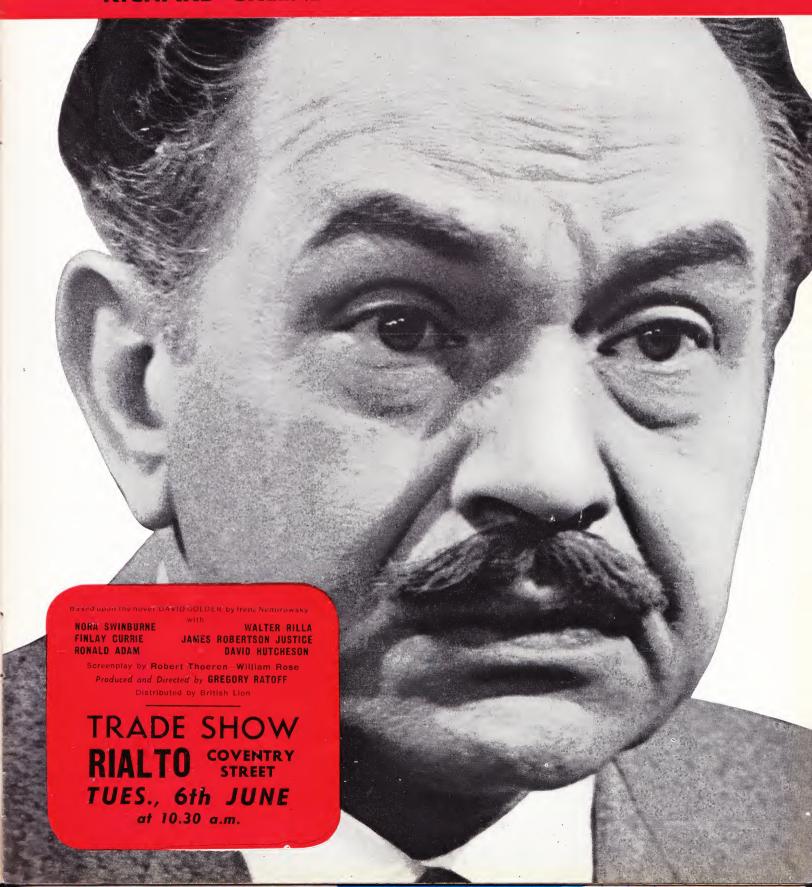
The CHAIRMAN said that was a good

Coun. Gent. suggested that Sheffield It was carried that the Doncaster Com-MPs, irrespective of colour, should be mittee deal with the matter, get more met by a deputation, probably about details, and report back to the branch.

LONDON FILMS PRESENT
A GREGORY RATOFF PRODUCTION

PEGGY CUMMINS
RICHARD GREENE in

MY DAUGHTER JOY





PORTSMOUTH

Tax-Free Seats For Old Age Pensioners Suggested

A SUGGESTION that old age pensioners be allowed into kinemas free of entertainments tax was made at the monthly meeting of the Portsmouth and Isle of Wight branch, last week. W. Moffat presided.

The local Old Pensioners Association had asked that ten or 12 seats a week be allocated on quiet days for the free use of old people, who could not afford to pay to go to the pictures.

J. HOLLAND said he understood that one local group of kinemas was proposing to admit pen-sioners at the rate of 3d. each per week.

It was felt generally that such a policy would create a precedent for many other similar organisa-

The request was about to be turned down, when P. J. Milsom made the suggestion that application be made to the Chancellor of the Exchequer for these people to be allowed into kinemas free of entertainment tax, in the same way as they were allowed tobacco at cheap rates by the production of a coupon.

A resolution was passed that no such applications should be con-sidered except under these conditions. It was also decided to notify the local circuit concerned of the branch's views on this matter.

Film Transport Charges

Film Transport Charges

A. Levison pointed out that the General Council considered that a 19 per cent, increase in film transport charges rates was sufficient, but the Portmonth branch had recommended members to accept the 25 per cent, demand by the Marmion Film Transport.

It was pointed out that the branch had had no option in the matter as their contracts were due for termination, and failure to accept the increase would mean that they would probably have had to find other means of transport, with the railway as the only alternative. It was also suggested that whereas the Film Transport Service had had a number of increases recently, the Marmion Film Transport had not asked for any for several years.

F. B. B. Blakke was of the opinion that the time was fast approaching when exhibitors would have to be allowed to put up their prices without incurring any increases in tax. The price of admission, he said, did not act as a very great deterrent to attendance, and he had noticed that it was the lowest priced seats which were the most difficult to fill at the present time.

"If people want to see a particular film," he remarked, "they will come anyway, whatever the price, If not, then even the 'complimentaries' will not come!"

anyway, whe even the come!"

Come!"

Lieur-Col. Britten pointed out that the Isle of Wight members already had to use the railway as their means of transport, and said that their rates were far in excess of any charges made by the road services. He proposed, therefore, that representations be made to the Railway Executive for a reduction in the cost of film transport charges by rail, which were far out of proportion to road transport charges.

were far out of proportion to road transport charges.

This was seconded by Mr. Blake and carried. The matter is also being taken up with Head Office.

It was pointed out that several of the suggestions from Portsmouth were not included in the list of suggested amendments that were being submitted for the alteration of the Cinematograph Films Act. One of the omissions was that established concurrencies should not be destroyed through differences in quota assessment between the kinemas quota assessment between the kinemas

Members felt that this was an impor- which amounted to £43,017.

tant matter, and it was decided to write and ask Mr. Fuller why it had not been included.

16-mm, Club Shows

The Chairman said that he and the Vice-Chairman, J. Blaber, had waited upon the Chief Constable of Portsmouth upon the Chief Constable of Portsmouth on the question of the proposed showing of 16 mm. films at the Imperial Club, Southsea. They had been told that as it was a registered club the police had no right of entry until there was some breach of the law, Nothing could be done, therefore, until the first film was shown in the club. shown in the club.

Mr. Milsom said that working men's clubs could not show 16 mm. films within the two-mile bar without the permission of all 35 mm. exhibitors in the area. In this case, permission had not been granted, and therefore if the club showed these films than the meticage and the these films then the matter could be taken up by the CEA through the KRS.

Juvenile Delinquency

Juvenile Delinquency

Mr. Moffer said that he and II. J.

Court had been representatives on the local discussions on the subject of juvenile delinquency. In the final draft of resolutions a clause was included that all children under the age of 16 be banned from attending films of an "A" category, whether accompanied by an adult guardian or not. He had strongly opposed this clause with the result that the clause was withdrawn, and an alternative one, welcoming the proposed new grading scheme, was substituted.

J. Holland asked what the Asociation was doing with regard to those 400-seater halls who had applied for total exemption from tax, but in whose locality

search ladis who had applied to total exemption from tax, but in whose locality the population slightly exceeded the fixed figure. It was decided to write to the General Secretary on this point.

Mr. Blake pointed out that some distinction had to be made between news-reel theatres in the heart of a city and small kinemas in country towns or villages.

It was reported that the Isle of Wight hars questions, which has taken up so much of the time at recent branch meetings, is to be placed before the Joint CEA-KRS committee at its June meeting.

The Portsmouth and Sussex branches' The Portsmouth and Sussey Dranches joint summer outing this year takes place at Warne's Hotel, Worthing, on Tuesday, June 27, and tickets are now available, price 22s. 6d. Members wishing to take part in the match in the Portsmouth side should contact John Blaber at the Tivoli, Copnor Road, Portsmouth Portsmouth.

Starts New Year With £100,000 Loan

The National Film Finance Corporation has made its first 1949-50 oan to the British independent film producing industry. The loan amounts to £100,000.

It will be recalled that the first report—to March 31 last—of the Corporation, issued recently, disclosed that it still had £600,000 in

The London Gazette reveals that a further £45,585 has been repaid. This is more than total repayments for the whole of the previous year,



When the Mayflower unit arrived in South Africa the Schlesinger Group gave a Press reception. Left to right: Harry Gordon, general manager of Schlesinger group; Duncan Campbell, JARO rep. in South Africa; Dennis Price, Aubrey Baring, John Schlesinger, chairman, South African Theatres and Schlesinger Group, and Jack Hawkins

N-Western Managers Against Affiliation With NFPW

MIGHT UPSET GOOD RELATIONS WITH CEA

PROPOSAL for affiliation to the National Federation of essional Workers was turned NFPW. A PROPOSAL for affiliation to the National Federation of Professional Workers was turned town on Wednesday by the North-Western branch of the Society of Cinema Managers. Gerald James

Secretary C. O. Williams pointed out that if support of 20 of the 30 branches was forthcoming, the general secretary would proceed with the affiliation. The Chester section was in favour and Wrexham against affiliation.

The chairman could not see that affiliation would be of any benefit

In discussion it was stated that the members of the organisations in the Federation were in a different category from kinema managers, who were a "class on their own." It was difficult to see how these other organisations could help the kinema managers in any

way.
W. E. Humphreys: Joining this Federation might militate against the good relations we have had up to recently with the CEA.
The chairman thought there would be a return of the good relations with

The secretary gave details of the schemes for the decentralisation of conciliation and the decentralisation of the collection of membership fees. The former, the secretary said, was already in operation in the branch area. He had told headquarters that the branch favoured the decentralisation of the collection of subscriptions.

"Do you not think we have been kicked about enough," declared Mr. Humphreys, in the brief discussion on the report of the Departmental Committee on Children and the Cinema.

"We want less interference and not more."

Referring to the recommendation that The secretary gave details

more."

Referring to the recommendation that at children's performances there should be two adult attendants to every 100 children, the chairman said if this was put into operation it would mean an increase in the number of attendants. At his kinema on Saturday mornings there was usually an attendance of 1,100-1,200 children and the number of attendants was in the ratio of 1 per cent. Any proposal to increase the ratio to 2 per cent, should be opposed.

It was decided to discuss the report at

The chairman thought there would be a return of the good relations with the CEA.

On the proposition of F. J. Turner, it the next meeting and in the meantime endeavour to purchase copies for members.

Newsreel Case: Judgment Reserved

Court of Appeal on May 24 in the appeal by London and District Cinemas, Ltd., owners of "Granada" circuit, against a judgment by Mr. Justice Slade in the King's Bench Division in favour of British Movietonews, Ltd.

This granted British Movietonews declaration that an agreement of July 25, 1941, as to the hire of newsreels, which was varied by a supplemental agreement of May 3, 1943, remained in full force and effect. It was entitled to the payment of the sum due under the contract in connection with the Pavilion, Aylesbury, Bucks.

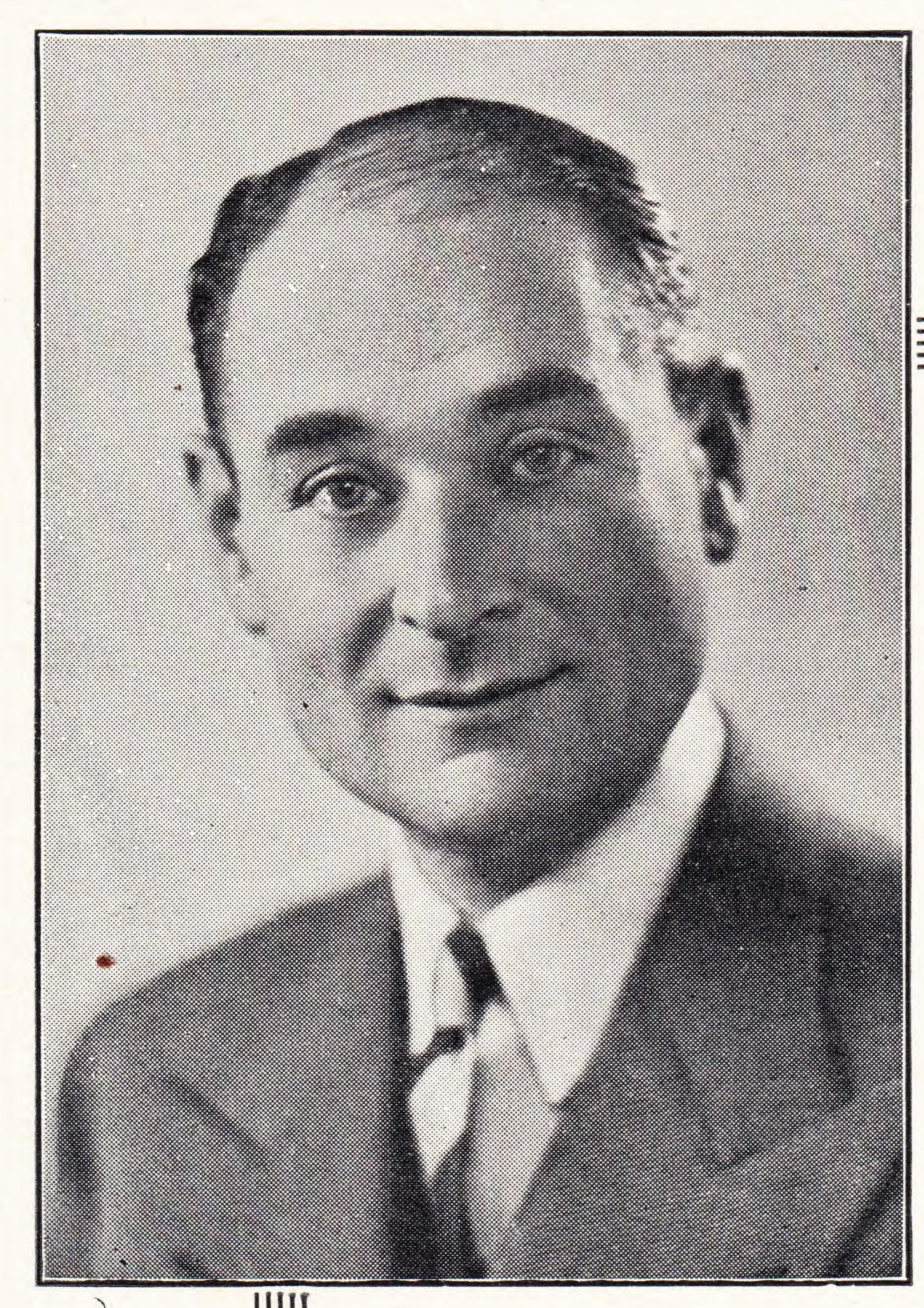
Sir Roland Burrows, KC, for the appellant, submitted that the supplemental agreement for the operation of the "crossover" system came to an end on the expiry, on February 24, 1946, of the Emergency Powers Act, 1939, under

JUDGMENT was reserved by the which the Cinematograph Film (Control) Court of Appeal on May 24 in Order, 1943, was made.

For the respondent, Mr. Gilbert Paull, KC, submitted that the Control Order continued in force under the Supplies and Services (Transitional Powers) Act, 1945. He declared that the emergency was still here and that the restrictions on the use of film material were still imposed.

YOUNGERS

FOR SCREEN ADVERTISING RIGHTS



Thee again I look
forward to meeting
my many exhibitor
friends-this year at
Porthcawl.

Harry adley

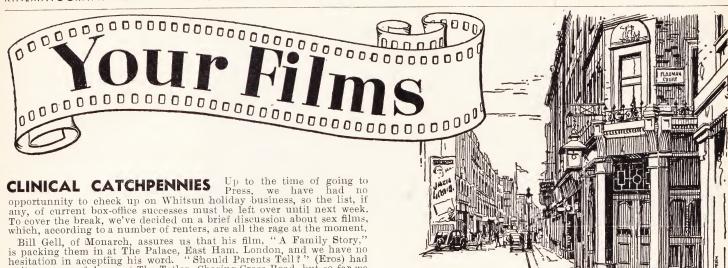
THE SMOKE ROOM, SEABANK HOTEL, PORTHCAWL.

YOUNGER PUBLICITY SERVICE LTD

28 ALBEMARLE STREET, W.1

[ESTAB. 1925]

PHONE REGENT 6593



is packing them in at the raisee, bast fram, London, and we have no hesitation in accepting his word. "Should Parents Tell?" (Eros) had quite a successful run at The Tatler, Charing Cross Road, but so far we have no news of "Sins Of The Fathers" (International), though we don't doubt for a moment that it will prove an equally big money-spinner in certain areas. But is this type of picture a benefit to the industry as a whole? We think not.

If renters and exhibitors are sincere in their "better business" camrefiners and exhibitors are sincere in their better business campaign they simply cannot condone or indulge in the wholesale exploitation of ugly, sensation-creating clinical catchpenny. Our industry was founded on clean, rollicking action entertainment, not screaming warnings of the price of sex folly.

So let us, in the best interests of the trade and showmanship, leave anti-venereal disease propaganda to the appropriate bodies. Loss of dignity can be very costly in the long run.

PRE-RELEASES AND RELEASE DATES

This story of the U.S Marine Corps is set against the background of the Pacific War, and its San Next will come "Treasure Francisco première created great interest. High-ranking officers of the Marine Corps and other State Departments gave it a warm recep-

Following its recent London success, Launder and Gilliat's "State cess, Launder and Gillat's "State Secret," starring Douglas Fairbanks, jun., Glynis Johns, Jack Hawkins, will shortly be shown by British Lion aboard the three Cunard liners, Queen Mary, Queen Elizabeth and Caronia.

* * Humphrey Bogart's hit: "In A Lonely Place," playing to big houses on its world premiere at the Odeon Theatre, Marble Arch, will soon be released throughout the West of England, playing at Bristol, Odeon, on July 3 week, and at many other cities and towns subsequently. subsequently.

With three full-length features, the combination of RKO and Walt Disney is making 1950 an outstand-

First is "The Adventures of Ichabod and Mr. Toad," which has already had its debut at the London Pavilion, Piccadilly Circus, W.1, where it has set a high boxoffice pace. This cartoon picture introduces several new characters.

DUE shortly for London, through Bing Crosby tells the story of British Lion, is Republic's "Sands of Iwo Jima," starring John Wayne, Adele Mara, Forrest Tucker.

This story of the U.S Marine Grahame's classic tale of Mr. Toad.

This story of the U.S Marine Grahame's classic tale of Mr. Toad.

Next will come "Treasure Island," starring Bobby Driscoll, Robert Newton, and Basil Sydney. The picture was made in Technicolor, at Denham Studios.

Third, is "Cinderella," which

has already met with success in America, and has been compared with "Snow White and the Seven Dwarfs." This picture is to be shown at the CEA annual confer-

Renown is to distribute two American "singing westerns," starring Eddie Dean with Andy Parker and "The Plainsmen."

The pictures, which are released in the United States by Eagle-Lion, are "Black Hills" (to be trade shown on June 8), and "The Tioga Kid." Both subjects feature

Tioga Kid." Both subjects teature a number of new cowboy songs sung by Eddie Dean and the male sextet known as "The Plainsmen."

"Black Hills," which introduces Eddie Dean's new horse, "White Cloud," gives the star plenty of riding, shooting, and singing. "The Tioga Kid," which has a hard-hitting and spectacular open-"The Tioga Kid," which has a hard-hitting and spectacular opening, stars Eddie Dean with his horse, "Flash," as well as "The

"Movie Crazy," which Monarch is distributing, has been booked in which the West End and has commenced

a run at the Cameo Polytechnic, June 21.

a run at the Cameo Polytechnic, in Regent Street, S.W.1, and at the Cameo, Charing Cross Road, W.C.2. The management has broken away from its policy of newsreel-cartoon shows to present this comedy. *

Two of Paramount's most important new pictures, "My Friend Irma" and "The Eagle and the Hawk," opened at the Carlton, Haymarket, SW1, last Friday, for a season.

"My Friend Irma" is Wallis production, directed by George Marshall, and is the first of a series of comedies based on the U.S. radio show. Leading players are John Lund, Diana Lynn and Marie Wilson.

"The Eagle and the Hawk" is adventure-spectacle from the william Pine - William Thomas unit. This Technicolor subject stars John Payne, Rhonda Fleming and Dennis O'Keefe, with Lewis R. Foster as director.

Twentieth Century-Fox will generally release on June 5 "Under My Skin," a drama of sharp practice on Continental racetracks, starring John Garfield as a jockey and the French actress, Micheline Prelle; and "Canadian Pacific," a Nat Holt production in Cinecolor, telling a story of the feud between the pigneers who built the between the pioneers who built the great transcontinental railway and the fur trappers and Indians who opposed them. Randolph Scott, Victor Jory, Nancy Olson, Jane Wyatt and J. Carrol Naish have the leading rôles.

"Bicycle Thieves" concluded its 22 consecutive weeks run at the

Curzon, on June 1.

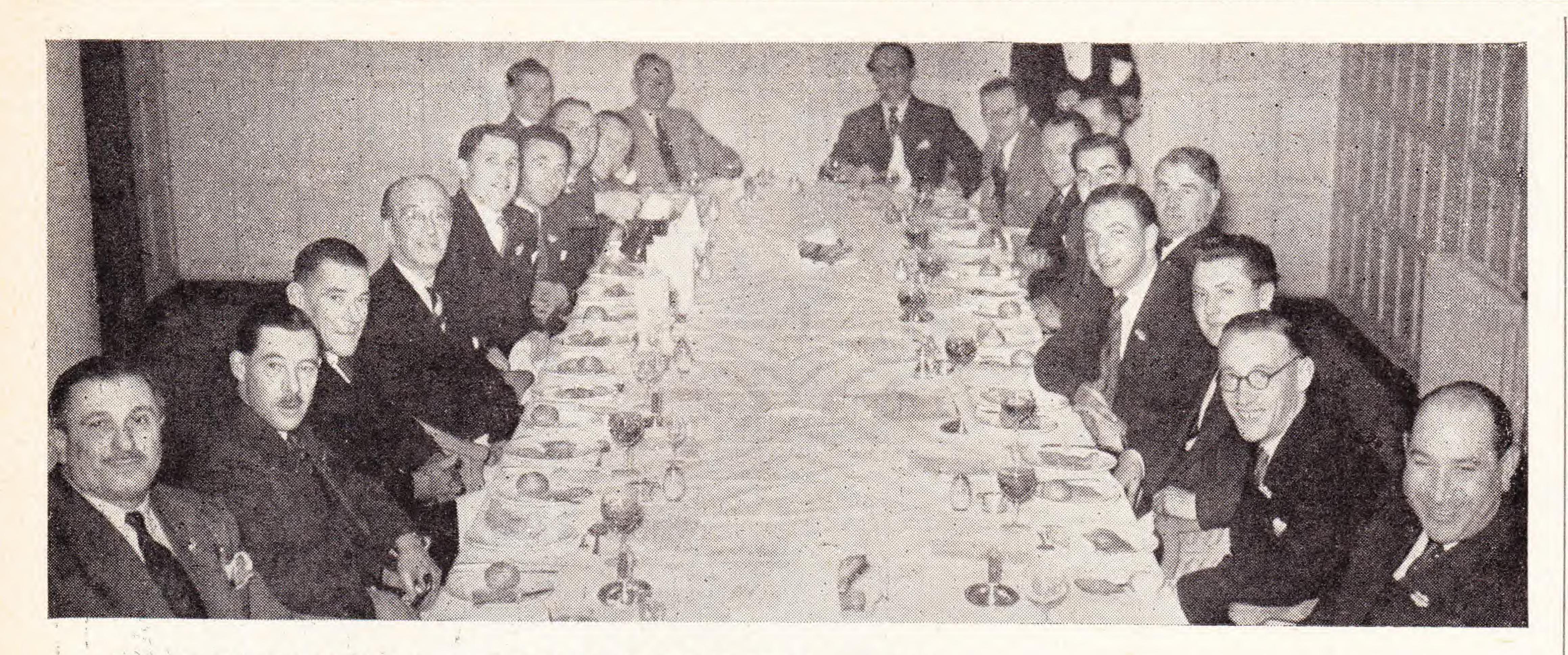
During its unique run it has broken every Curzon record for

box-office takings.

This film, which has received acclamation and awards throughacclamation and awards through-out the world, and already has played in key situations through-out the provinces (where it did top business) is booked to a large num-ber of UK theatres, including the Davis Theatre, Croydon, where it will he for seven days from July 9.



James Holden, as Pfc. Soames, John Wayne, as Sgt. Stryker, and John Agar, as Pfc. Conway, in a scene from SANDS OF IWO JIMA, a Republic picture which British Lion will trade show shortly



NEW REALM SALES CONVENTION

A T New Realm Pictures Sales Convention, Jacques Kopfstein, vicepresident of the Astor Picture Corporation USA, outlined the group of films that New Realm will shortly be distributing. Included in this new line-up are forty new films and six reissues.

Other films discussed at the conference were "Soho Conspiracy" (British), starring Beniamino Gigli and Tito Gobbi; "Night of Fame" American), starring Mischa Auer, Ferruccio Tagliavini and Marilyn Buferd; and "Test Tube Babies" (American), sister picture to

"Street Corner."

The conference was attended by the entire sales staff of New Realm. which included S. A. Fancey, director New Realm, Jacques Kopfstein and E. J. Fancey, director New Realm, seen in the picture on the right; A. Fried, Film Sales, London; Douglas H. Ellis, 16-mm. Division; G. M. Stone, general sales manager; J. Crowe, contracts manager; T. Brown, booking manager; P. Curran, J. Wilman, production; R. E. Vince, accountant; R. C. Huggins, exploitation; M. Inerfield, Manchester branch manager; S. Gerson, Glasgow branch manager; J. Abdela, Newcastle branch manager; R. Arnold, Liverpool branch manager; K. Cullis, Nottingham branch manager; A. Marks, Leeds branch manager; S. Tame, Birmingham branch manager; J. Benwell, J. Gray, S. Harris, C. H. Bramley and H. E. Duff, salesmen.



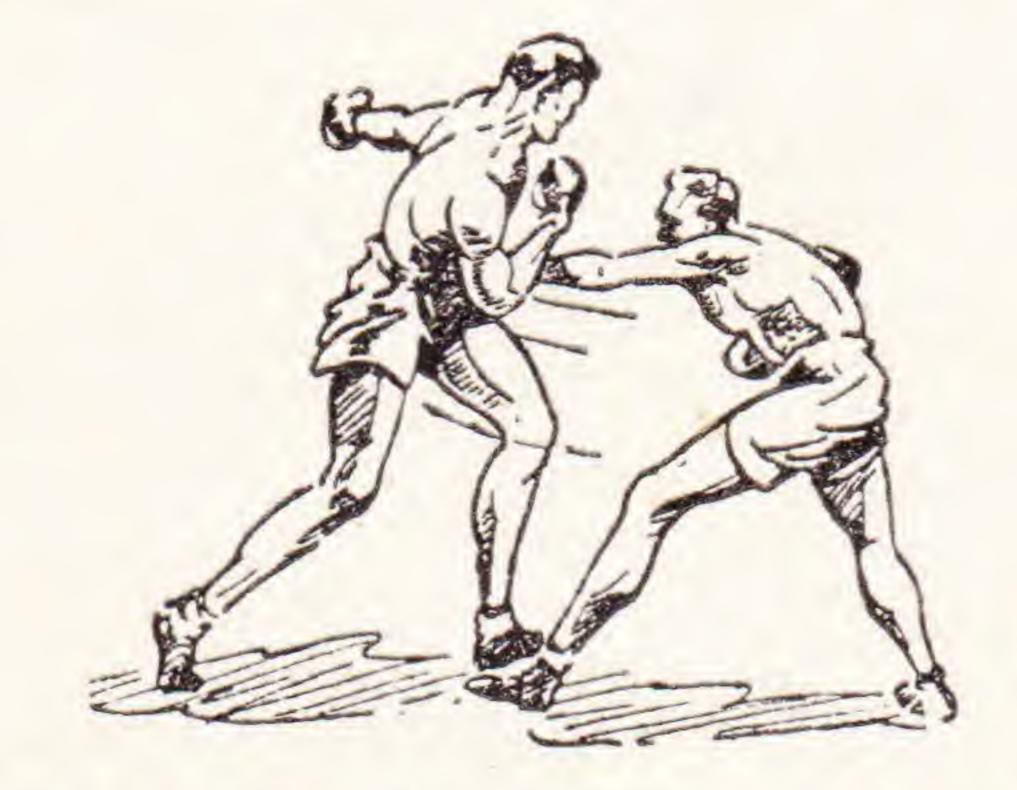
UA Signs Lubin to Direct

"Queen for a Day"

ARTHUR LUBIN, sought-after director in Hollywood as a result of the smash success of his "Francis," current U.I release, has been signed by Robert Stillmann Productions to direct "Queen for a Day" for United Artists release. In addition to presenting six or seven actual vignettes based on actual happenings from the radio show of the same name, "Queen for a Day "will also incorporate in the screenplay, in the manner of "Quartet," four short stories by famous writers.

John Ireland and Mercedes McCambridge, who were Academy Award nominees for the best supporting performances of 1949 for their work in "All the King's Men," have been reunited in "The Dungeon," forthcoming I. G. Goldsmith-Vera Caspary production for United Artists release. Emlyn Williams, noted British actor and playwright, is starred in this, the second Goldsmith-Caspary production scheduled for United Artists. Currently before the cameras is "Three Husbands," from a screenplay by Miss Caspary.

W. Lee Winder's production for United Artists' film under the working title "The Iron Cage," has been retitled "Once a Thief." The stars are Cesar Romero and June Havoc, in a dramatic story about "shoplifting," filmed with a semidocumentary approach.



FIRST TIME IN HISTORY!

BRITISH FILM OF WORLD'S HEAVYWEIGHT CHAMPIONSHIP

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MICHAEL H. GOODMAN PRODUCTIONS

DISTRIBUTION

A BOX-OFFICE 'MUST'!

BRITISH MOVIETONE COMES OF AGE

A Brilliant Record of World News Coverage

21 years' service.

The first sound newsreel to be released was on June 9, 1929, when newly formed Labour cabinet in-

Other notable events released by Movietone in 1929 were an interview with George Bernard Shawthe first he had given in front of a sound camera—and the attempted assassination of the Italian Crown Prince in November.

Scoops obtained in 1930 included Sir Henry Seagrave's last tragic dash in Miss England II, Amy Johnson's arrival and crash in Brisbane after her historic flight, and the Bombay riots.

It was in August, 1930, that Movietone opened and operated the first European News theatre when they took over the old Shaftesbury Avenue Pavilion.

The sinking of the Tahiti and the coronation of Ras Tafari, flown over by Captain W. L. Hope, and the R 101 disaster were other outstanding subjects filmed in that year.

Two famous exclusive interviews sentatives.

WITH its issue of Monday con- were obtained in 1931, one by taining coverage of the Derby, Mussolini with his famous phrase: British Movietone News celebrates "If the people of the world could see and speak to one another there would be no more war," and the other by Gandhi.

British Movietone News serviced In 1932, the Birmingham News exhibitors with Trigo—a 33-1 out- theatre was launched and it was sider—winning the Derby. This in that year that Movietone rewas followed a week later, by the leased exclusive pictures of the famous disputed goal in the Cup troduced by Ramsay MacDonald. Final which proved, beyond doubt, that the ball had gone out of play before entering the net.

> These are just some of the early landmarks in Movietone's history. During the war, along with other company's cameramen, Movietone crews daily risked death many times over to secure combat pictures.

In the last 12 months, Movietone gave the first pictures of the Amethyst escape up the Yangtse and introduced Seretse Khama and

his English wife.

British Movietone News claims to be the first newsreel to release issues of indigenous interest. The all-Yorkshire and all-Birmingham special issues have been widely acclaimed by exhibitors. These, of course, are quite independent of the Scottish and Irish Movietone News which were formed to concentrate on local editions of material supplied by local repre-

LONDON TRADE SHOWS

Films to be Trade Shown Between Monday, June 5 and Friday, June 9

Tuesday

My Daughter Joy (British Lion)

Rialto.

Cast: Edward G. Robinson, Peggy
Cummins, Richard Greene, Director
Gregory Ratoff.

When Edward G. Robinson's daughter 10.30 a.m. n, Peggy

When Edward G. Robinson's adugnter, Joy (Peggy Cummins), becomes engaged to journalist Richard Greene, who has published an article liable to wreck one of her father's business ventures, he orders the young man to leave his

Knowing that her husband has plans for Peggy to marry the son of a Sultan with whom he has concluded a deal, Nora Swinburne urges Peggy to marry Nora Swinburne urges Peggy to marry Greene. In a last desperate attempt to save the girl's happiness, she tells Edward G. Robinson that Peggy is not his daughter, which results in his mental breakdown. breakdown.

The Shark God (Columbia)

The Shark God (Columbia)
Columbia Private Theatre. 10.30 a.m.
Cast: Ron Randell, Devera Burton,
Trevor Bardette, Pedro de Cordoba,
Director: Leon Leonard.
Ron Randell, seaman aboard a South
Seas sailing ship, falls for Devera
Burton, the captain's daughter, but his
enmity with Richard Benedict, the
first mate, grows throughout the voyage
to a remote, tropical island where they
seek treasure.
Following a number of adventures, in
which the natives' superstitions are
aroused, the young couple escape.

Wednesday

State Penitentiary (Columbia)

State Penifentiary (Columbia)
Columbia Private Theatre. 10.30 a.m.
Cast: Warner Baxter, Karin Booth,
Onslow Stovens, Robert Shayne.
Director: Lew Landers.
Aviation chief Warner Baxter is
accused of embezzling from his stockholders and, after going to prison, is
pressed to tell what he did with the
money. Meanwhile, a detective investigating the robbery tries to get information from Baxter's devoted and beautiful wife, Karin Booth.
Led to believe that his wife has gone
to Florida for a divorce, Baxter escapes
from prison, clears his name and is
reconciled to his wife.

Tony Draws a Horse (GFD)

G-B Large Theatre.

Cast: Anne Crawford, Cecil Parker,
Barbara Murray, Derek Bond.

Director: John Paddy Carstairs.

Cecil Parker, a doctor, and Anne Crawford, his wife, disagree on the way they should bring up their son Tony, and, in consequence, they separate. Anne goes to a country house where preparations are in progress for the wedding of her sister, Barbara Murray, to Derek Bond, but when Parker learns that Tony has been expelled from school he cannot contact his wife as she and Derek Bond are in France. After many uncomfortable situations, Anne decides that her husband's ideas on bringing up Tony were right. were right.

Thursday

Black Hills (Renown)

Own Theatre.

Cast: Eddie Dean, Roscoe Ates, Andy Parker. Director: Ray Walker.

Musical western dealing with a gang of outlaws who attempt to steal a ranch, which contains a gold mine. Eddie Dean and his stooge, Roscoe Ates, after a quota of gun duels, restore the ranch to its rightful owners.

GENERAL RELEASES FOR JUNE 5

AB-Pathé ... "King of Bandits" America
Adelphi ... "Skimpy in the Navy" British
GFD ... "Going to Town" America
International ... "Not Wanted" America
Monarch ... "The Girl Who Couldn't Quite" British
Paramount ... "No Man of Her Own" America
United Artists ... "Without Honour" America American 5,868 ft. British 7,760 ft. American 7,129 ft. Adelphi ... American 8,402 ft. 7,556 ft. American 8,785 ft. American 6,273 ft.

REPUBLIC'S MILLION DOLLAR HOLLYWOOD STUDIO EXPANSION SCHEME

Special Provision for Safety Films

ago, and now uses for all sound and printing negatives, is the first step in the corporation's \$1,000,000 expansion scheme at its north Hollywood studio.

"This building programme is an rans building programme is an expression of the continued confidence that I have in the future of Republic," president Herbert J. Yates, of Republic, stated. "The addition of the John Ford-Merian C. Cooper Argosy productions, and more to come, indicates that the future of our company is more well." future of our company is more promising than at any time in its 15-year history.

A BUILDING planned for the exclusive use of acetate base safety film, to which Republic studios switched almost two years and editing of pictures.

"The Blue Lagoon" **Dubbed for India**

Ealing's "The Blue Lagoon," released by GFD, has been dubbed into Hindi for Northern India and Pakistan and into India and Pakistan and into Tamil for Southern India, Ceylon and Malaya. It is the first big effort that has been made to tap the mass markets of India and its mising than at any time in its 15-year history.

Work has already begun on the construction of a new editorial building at a cost of over \$100,000.

SERVICE The high standard of Mole-Richardson products is known throughout the motion picture industry. Long experience and close association with the user, supported by a well equipped research department, ensure that suitable practical equipment is available to meet every modern requirement or advance in production technique. For filming in any part of the world, call on the services of MOLE-RICHARDSON SCURTION OF KINEMATOCHAPPE Member's Announcement H WANNAW H 51 LINCOLNS INN FIELDS, LONDON, W.C.2

NO MORE FILM CONTRACTS FOR MALTA

If New Rules Are Adopted

THE following announcement on the film negotiations with the Government of Malta has been issued by the Kinematograph

Renters' Society.
Renters on Thursday, May 25, unanimously decided that in their opinion the regulations proposed to be introduced immediately the Government in Malta to con-trol the distribution and exhibi-tion of films there are of such a nature as to make it impossible for them to enter into any further contracts for the supply of films to the island if such regulations in their present form should be their present form should be maintained, the Corporation's objections to the regulations being on grounds that the regulations would affect the rights of individual exhibitors to deal with renters contrary to the established

principles throughout the world.
"This announcement is made with regret, particularly when one bears in mind the long discussions on a number of occasions which representatives of the renters have had with Maltese ministers in an endeavour to reach a satisfactory solution of the many problems affecting film distribu-tion and exhibition in Malta, at which discussions representatives of the renters have ever had in mind as a first consideration the desirability and necessity of serv-ing the general public interest so far as local conditions would permit this."

DOCUMENTARY FILM MARKINGS TOO HIGH?

S. Midlands' CEA Complaint

Members of the Southern Mid-lands branch of the CEA com-plained at their last meeting of the

plained at their last meeting of the markings of short documentary films which some considered were unusually high.

These markings, it was admitted, may be correct as far as art or culture films are concerned, but, it was contended, were not correct for commercial purposes.

Secretary E. J. Carpenter was instructed to notify W. R. Fuller, the general secretary of the members' views.

The Secretary reported that increases in film transport costs ranging from 25 per cent. to 10 per cent. had been notified.

It was resolved that the branch was It was resolved that the branch was prepared to agree a 10 per cent, increase as a ceiling. If this offer by a member was not accepted by the carrier concerned the secretary should be informed and he would arrange a joint meeting with the carrier.

The branch was emphatic in its refusal to pay more than the 10 per cent, increase.

The Secretary gave a report of Area Conciliation Board meeting with the NATKE held on April 25, 1950, to consider up-grading of a kinema on takings; the matter was referred back to the parent bodies of both associations for decision.

decision.

It was announced that The Cinema,
Towcester, had been placed in error as
Grade A in the new agreement. Figures
had been submitted to NATKE and they
agreed that this kinema is Grade C.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*1950 British Empire Games. (GFD)—New Zealand.	50 min. (U)		Sporting featurette containing an official camera record of the recent Empire Games. Footage excessive.	Quota booking mainly for boys' clubs (CC).
*Come Dance With Me (Columbia)—British.	58 min. (U)	Anne Shelton, Max Wall, Derek Roy.	Pocket screen cabaret set in a London nightclub. Story feeble and talent indifferently presented.	Tinpot quota (CC).
*Dance Hall (GFD)—British.	80 min. (A)	Natasha Parry, Donald Houston, Bonar Colleano.	Comedy melodrama of working-class life smoothly pivoting on a popular palais-dedanse. Story slight yet human, characterisation very good and editing and camera work skilful. Appeal compelling.	Excellent general booking (C).
Good Humour Man, The (Columbia)—U.S.	80 min. (U)	Jack Carson, Lola Albright, George Reeves.		Capital knockabout (CC)
†Hills of the Brave (Columbia)—U.S.	72 min. (U)	Jerome Courtland, Beverly Tyler, Joseph Calleia.	Wild-horse romantic melodrama, finely photographed in Technicolor. Thrilling, artistically composed equine sequences fully atone for transparent tale.	Reliable western double bill (CC).
Johnny Holiday (United Artists)—U.S.	92 min. (A)	William Bendix, Stanley Clements, Allen Martin, jun.	Juvenile delinquency melodrama staged at a prominent American school of correction. Story holding, new star, Allen Martin, jun., clever, support first-rate and direction resourceful.	Very good double bill (C)
†Man from Nevada (Columbia)—U.S.	80 min. (U)	Randolph Scott, Forrest Tucker, Dorothy Malone.	Trigger-happy Cinecolor outdoors briskly played against impressive scenery. Characterisation virile and thrills realistic.	First-rate horse opera(CC)
Orpheus (Films de France) —French.	95 min. (A)	Jean Marais, Maria Casares, Maria Dea.	Dramatic fantasy, bewildering but well acted and ingeniously presented.	Good solely for specialised halls (NC).
	83 min. (A)	Joyce Howard, Terence Morgan, Michael Medwin.	Bizarre murder mystery melodrama. Story somewhat vague but cast and camera work good and climax showman- like.	Reliable quota (NC).
†Ticket to Tomahawk, A (20th Century-Fox) —U.S.	91 min. (U)	Dan Dailey, Anne Baxter, Rory Calhoun.	Period Technicolor cow-Indian extrava- ganza. Cast good and highlights both funny and thrilling, but treatment a trifle uneven. Family and juvenile appeal strong.	Acceptable novelty double bill (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. † In Colour.

Reviews for Showmen: Edited by Josh Billings

DANCE HALL

General Film Distributors, British (A). Featuring Natasha Parry, Donald Houston and Bonar Colleano. Produced by Michael Balcon. Directed by Charles Crighton. Screenplay by E. V. H. Emmett, Diana Morgan, and Alexander Mackendrick. Director of photography, Douglas Slocombe. Music by Geraldo and his Orchestra and Ted Heath and his Music. 7,244 feet. Release July 24.

Comedy melodrama of working-class life, smoothly pivoting on a popular palais-dedanse. Its tangled yet human tale of four factory girls and their boy friends has a wealth of down-to-earth comedy and sentiment and ends on an appropriate and showmanlike note. There are no big stars, but unless we are very much mistaken we shall soon be hearing and seeing more of Natasha Parry. Cast as the heroine, she brilliantly illuminates the colourful, warm and exciting kaleidoscope. The rest of the cast can hardly be faulted and the technical detail is first class. Grand entertainment, it's all and more that its box-office title implies. Excellent general booking.

Story.—Georgie, young and completely unsophisticated, Carole, amply upholstered and full of life; Mary, tense, sincere, but slightly lacking in sex appeal, and Eve, pert, trusting and loyal, work in the same machine shop and are firm friends. Georgie and her equally young sweetheart, Peter, hope to win the dancing championship at the local palais. Eve is also interested in dancing, but Phil, her

mechanic fiancé, is not. Alec, a "wolf," partners Eve in the contest, but she withdraws to marry Phil. Eve visits the dance hall during the finals and sees Georgie and Peter put up a stout but unsuccessful show. Phil cannot contain his jealousy of Alec and, following a terrific quarrel, he leaves his wife. On New Year's Eve, all congregate at the palais and finally Mary and Alec drastically bring about the reconciliation of the lovers. By this time Carole has landed a husky beau!

Acting.—Natasha Parry acts with spirit, feeling and complete sincerity as Eve. Given a chance, she is certain to go far. Bonar Colleano is very true to type as Alec, Jane Hylton contributes a moving cameo and is equal to all emotional demands as Mary, and Diana Dors, Petula Clark and Douglas Barr have their moments as Carole, Georgie and Peter respectively, but Donald Houston is slightly outclassed as Phil

Production.—The picture cleverly cross-sections the lower income group and artfully uses the palais-de-danse to amplify its comedy and drama. True, its triangle plot is not exactly subtle, but it is so skilfully embellished with tender and exciting byplay that it steadily acquires social significance. From the moment it opens, the audience share the sorrows and the pleasures of the proletariat and the experience sets both the blood and the feet tingling. Yet another illustration of the Ealing boys' unerring knack of mirroring London life and packing its accurate reflections with real entertainment. It's certain to click.

Points of Appeal.—Slight yet authentic tale, very good characterisation, outstanding performance by Natasha Parry, skilful editing and camera work, popular dance music, intriguing title and wide exploitation angles.

JOHNNY HOLIDAY

United Artists. American (A). Directed by Willis Goldbeck. Featuring William Bendix, Stanley Clements and Allen Martin, jun. 8,322 feet. Release not fixed.

JUVENILE delinquency melodrama, staged at a prominent American school of correction. It concerns an under-privileged youngster who starts off on the wrong foot, but is finally brought to heel by a tough, bighearted supervisor. Plenty of soft soap is mixed with conventional rough stuff, but vital and natural performances by the leading players and Allen Martin, jun., in particular, enable the old malarky to register yet again. Very good "double bill."

Story.—While his widowed mother is in hospital, Johnny Holiday, a small boy, comes under the evil spell of Eddie Dugan, a thoroughly bad lot, is caught stealing and sent to a reform school. He is assigned to the stables and put in the charge of Sergeant Walker, a gruff but forthright ex-cavalryman. Walker encourages Johnny's love of horses and everything is plain sailing until the law catches up with Eddie and he becomes a "pupil." Johnny is torn between conflicting loyalties, but Walker is more than Eddie's match and, following a spot of shooting,

Johnny finally realises which side his bread

Johnny finally realises which side his bread is buttered.

Acting.—Allen Martin, jun., acts extremely well as Johnny, Stanley Clements lives the part of Eddie, and William Bendix scores a number of laughs without stepping out of character, as Walker.

Production.—The picture has no love interest, but tender by-play, which include moving scenes of the death of a mare in foal, neatly offsets its crime angle. It's holding entertainment and persuasive propaganda, even though much of it is obviously "shot" through a rose-tinted lense. More's the pity we haven't the knack of approaching our social problems from a box-office slant.

Points of Appeal.—Good story, showmanlike

Points of Appeal.—Good story, showmanlike treatment and clever juvenile star.

THE GOOD HUMOUR MAN

Columbia. American (U). Directed by Lloyd Bacon. Featuring Jack Carson, Lola Albright and George Reeves. 7,257 feet. Release not

and George Reeves. 7,257 feet. Release not fixed.

SCREWY comedy crime melodrama built around a genial itinerant ice cream sales-

around a genial itinerant ice cream salesman who, together with his girl, gets hopelessly involved in a phoney murder. It's not too sure of itself at first, but once it cuts out all attempts at the serious and concentrates solely on slapstick, laughs are handed out at top speed. Jack Carson, the star, has never taken so much on the chin. Essentially an audience picture, it's certain to panic the "ninepennies." Capital knockabout.

Story.—Biff Jones, favourite ice cream salesman of the kids, becomes involved in a struggle with three gangsters over a blonde. The thugs win and stuff Biff into his own freezer. The police rescue Biff, but he is fired. The blonde turns up again and Biff conceals her in his flat, but later he cannot distinguish her from a corpse. He immediately informs the police, but by the time they arrive the "body" has disappeared. Biff is then implicated in a hold-up, but Margie, his pretty girl friend, comes to his aid. So do all the youngsters of the neighbourhood. In the end, Biff is able to solve the mystery of the blonde and prove that Stuart Nagel, Margie's boss, is the man behind the trouble.

Acting.—Jack Carson makes a hefty and resourceful stooge as Biff, and Lola Albright, Jean Wallace and George Reeves register as Margie, the blonde and Nagel respectively. The boys and girls have a high old time, too.

Production.—The opening scenes waver between the serious and the comic, but the second half of the film is unadulterated horse.

tween the serious and the comic, but the second half of the film is unadulterated horse-play at its best. The riotous fights and chases take place in a school music room and swimming pool, and both the adult and juvenile players enter into the breathless, side-splitting players enter into the breatness, side-spiriting rough-and-tumble with infectious zest. It'll keep the crowd laughing and on the edge of their seats. All praise to it for living up to its jolly and beckoning title.

Points of Appeal.—Versatile and popular cast, expertly timed gags and "U" certificate.

COME DANCE WITH ME

Columbia. British (U). Directed by Mario Zampi. Featuring Anne Shelton, Max Wall and Derek Roy. 5,228 feet. Release not fixed.

POCKET screen cabaret, set in a London night club. Its stars are well known,

night club. Its stars are well known, but with few exceptions they should be heard and not seen. Miles behind the times from a story viewpoint and technically, it's only suitable for small halls. Tinpot "quota."

Story.—Joe Smith, a voung pants' presser, finds a membership card for a West End club in the pocket of a suit he is sponging. Acting on impulse he borrows the outfit, assumes the name of the titled owner and uses the card to gain admittance to the club. He meets a the name of the titled owner and uses the card to gain admittance to the club. He meets a pretty young woman who calls herself the "Honourable Francesca" and persuades her to share his table. At the end of the evening, wine is spilled on her dress and she hurriedly leaves. The next day she calls at the cleaners and sees Joe. It then transpires that she is really a lady's maid, but club manager, Max Wall, impressed by their dancing the night before, signs up the deceivers professionally

and everybody's happy—except the audience!

Acting.—Gordon Humphris and Yvonne
Marsh dance quite well together, but are beaten by the script when it comes to acting, as Joe and "Francesca."

Production.—The main purpose of the artless story is to introduce a small string of popular radio and music-hall turns, but even that responsibility is too much for it. Left that responsibility is too much for it. Left practically to their own resources, neither crooner Anne Shelton, comedian Derek Roy, crooner Anne Shelton, comedian Derek Roy, zither player Anton Karas, the Marquis Trio, eccentric dancers, nor compère Max Wall, succeed in putting themselves over. To make matters worse, the camera work is, if possible, less imaginative than the tale.

Points of Appeal.—Stars and quota ticket.

MAN FROM NEVADA

Columbia. American (U). Photographed in Cinecolor. Directed by Gordon Douglas. Featuring Randolph Scott. Forrest Tucker and Dorothy Malone. 7,274 feet. Release not fixed TRIGGER-HAPPY Cinecolor outdoors. briskly played against impressive scenery. hriskly played against impressive scenery. It's about a U.S marshal who poses as a bandit to recover stolen gold, but although

bandit to recover stolen gold, but although the mixture is very much as before, it whets the appetite. He-man stuff, vigorously portrayed by virile men and women, it is certain to score with action fans and youngsters. First-rate "horse opera."

Story.—And Barkley, a forthright U.S marshal, is out to trace gold hidden by Tom Tanner, a husky outlaw. He gains Tom's confidence by posing as a bandit and helps him to recover a map giving the location of the loot. Galt, an unscruppllous ranch owner, the loot. Galt, an unscrupulous ranch owner, and his thugs are also out to grab the money. Karen, Galt's innocent young daughter, further complicates matters by falling for Andy. Finally, Andy and Tom are trapped in a disused mine where the treasure is deposited. Andy then reveals his true identity. to Tom and convinces him that their only chance of survival is to stick together. They do and their thrilling victory over Galt and his

mob paves the way to a happy ending.

Acting.—Randolph Scott contributes a cool, determined portrayal as the two-fisted Andy, Forrest Tucker and George Macready contrast effectively as Tom and Galt, and Dorothy Malone is a pretty, if slightly neglected heroine, as Karen.

Production—The film starts off well and

Production.—The film starts off well and ends with a bang and the unerring marksmanship of its leading characters atones for slight bagginess in the middle. Blood spurts as every bullet lands, but, fortunately, not far enough to unsettle the Censor. Hurrah for the "IL" certificate! the "U" certificate!

Points of Appeal.—Lusty yarn, popular sentiment, spectacular climax, fine scenery and Cinecolor.

HILLS OF THE BRAVE

Columbia. American (U). Photographed in Technicolor. Directed by Ray Nazarro. Featuring Jerome Courtland, Beverly Tyler and Joseph Calleia. 6,555 feet. Release not fixed.

WILD - HORSE romantic melodrama, finely photographed in Technical. finely photographed in Technicolor. It deals with a young newcomer to the west who makes his mark by rounding up horse thieves and prevents a victimised girl from losing her ranch. Its plot is neither strong nor original, but the horses, seen to advantage against magnificent scenery, keep its end well up. It'll please the majority of audiences. Reliable western double bill.

Story—Steve Norris the young cattle buyer.

Story.—Steve Norris, the young cattle buyer, meets Maria Guevara, attractive owner of a stud farm, in the course of business. Owing -Steve Norris, the young cattle buyer, stud farm, in the course of business. Owing to the disappearance of El Rey, a magnificent Palomino stallion, Maria's stock is low and she is in financial difficulties. Ben Lane, supposedly, Maria's friend, has El Rey hidden in a canyon and is doing well with the animal's progeny. Luckily, Steve gets to know of Ben's villainy and, following a series of misunderstandings and hectic scraps he outwits the rogue and returns El Rey to Maria.

Acting.—Jérome Courtland makes a likeable Steve, Beverly Tyler is a pretty Maria, and Joseph Calleia stooges around effectively as

Maria's Mexican handy man, but it is the

horses that attract the most attention.

Production.—The plot is, to say the least, Production.—The plot is, to say the least, transparent, but the perfectly composed and attractively framed equine sequences thrill and comfortably offset the film's lack of novelty and strong human drama. Screen "Munnings," it's good value for horse lovers. But what doesn't it owe to Technicolor?

Points of Appeal.—Exciting horseflesh, fine scenery and Technicolor.

A TICKET TO TOMAHAWK

20th Century-Fox, American (U), Photographed in Technicolor, Directed by Richard Sale, Featuring Dan Dailey, Anne Baxter and Rory Calhoun, 8,118 feet, Release not fixed.

TECHNICOLOR cowboy-Indian extravaganza set in the early west. It talks of an

ganza set in the early west. It tells of an hectic struggle to complete a railroad journey on time and has a surprise climax. It is played for laughs as much as thrills by a long and popular cast, but its somewhat exaggerated sense of humour takes a little of the edge off the rough stuff. Although quite good fun and spectacularly impressive, it will need something pretty substantial to support it. Acceptable novelty "double bill."

Story.—Johnny, a travelling salesman of the 1870's, is the only passenger on the first train

Tomahawk. Colonel Dawson, owner of a stage coach company, sends three men, headed by Dakota, a good-looking tough, to prevent the train from reaching its destination and the property of the property of the train from reaching its destination and the property of the prop winning a valuable Government franchise. Kit Dodge, a comely two-gunned marshal, joins the party, but there are many brushes with hostile Indians as well as with Dakota and his thugs before the resourceful Johnny takes over and sees that the "iron horse" arrives on schedule. Needless to say his arrives on schedule. Needless to say, his reward is marriage to Kit.

Acting.—Dan Dailey clowns and sings effec-

tively, but is not too happy during the serious moments as Johnny. Anne Baxter adapts her-self more easily to story needs as Kit, and Rory Calhoun never pulls his punches as Dakota.

Production.—The film is magnificently mounted—the scraps with the Indians and scenes showing the train being drawn across wasteland by a huge mule team are mighty fine spectacle—but its intentions are not always clear. The wavering between the serious and the comic prevents it from being classified as a certain top-notcher. Nevertheless, much of it is funny and exciting enough to earn it a place on the average two-feature programme. It couldn't be better staged if it were unvarnished history.

Points of Appeal.—Spectacular thrills and fooling, stars and Technicolor.

ORPHEUS

Films de France. French (A). Directed and written by Jean Cocteau. Featuring Jean Marais, François Perier, Maria Casares, Maria Dea. 3,550 feet. Release not fixed.

DRAMATIC fantasy dealing with poets who are taken by Death to the underworld. The main theme, which presents mythology in modern dress concerns the love of Death, who being a woman, falls for of Death, who being a woman, falls for Orpheus and kills Eurydice, his wife. Well acted and presented with imagination though it is, it is difficult to appreciate what Cocteau is getting at. Suitable only for specialised

Story.—At the Poet's café, where artists of all sorts assemble, Orpheus, a poet, gets caught up in a brawl. Another poet is knocked over and a strange woman known as the Princess, has him put in her Rolls Royce, and Orpheus accompanies them to a ramshackle old house where Ownbeau discourse the boy is dead accompanies them to a ramshackle old house where Orpheus discovers the boy is dead. After several strange experiences he is driven home in the Rolls Royce escorted by the chauffeur, Heurtebise, who falls for Orpheus's wife, Eurydice, but does not express his emotion. Meanwhile, strange events are breaking Orpheus's nerves. The climax comes when Eurydice is killed in a cycle accident. Distraught, Orpheus learns that the Princess is REVIEWS—continued on page 20

BRISTOL

Factor in Business Drive

Bristol branch during a brief discussion of the subject at last week's meeting.

Remarking on the special cam-)paign films, E. C. Rogers con- the whole matter. The Home Office tended that the films were going to report is to be discussed at a later be shown to people who were al- meeting. ready filmgoers. They were not S.O Levy Probe the people who had to be impressed by the campaign—it was the non-filmgoers that the trade was after.

Agreed—But

they did not consider it unreasonable, finished. they strongly protested at the way the It was reported there was still no matter had been handled.

stating that the branch was perturbed allocation of kinema sites on the new that it had not been consulted before the increased charges had been put into operation.

Tax Representations

tion to London to gain the support of panion. local MPs for entertainments tax remission was a subject of many differing opinions.

Some members considered that it was better to wait until the amendments to the Finance Bill had been tabled, rather than send a deputation immediately. It was finally agreed, however, that head office should be consulted. If it were decided to send a party it should consist of the chairman, F. G. W. Chamberlain; the vice-chairman, E. C. Rogers; treasurer, J. D. Atkinson; and H. E. Williams and L. V. Crews.

Reporting on the meeting with the local committee set up under the Bristol Juvenile Delinquency, N. Matthews said cided that the discussions will be the Home Office Report on the subject resumed at an early date. was published the same afternoon. The report had in many ways answered the expected questions. In any case, the general of the BFPA, would not Government report would take care of add to the above statement.

On the proposal of H. WILLIAMS, the branch gave full support to the Devon and Cornwall call for the abolition of the Sunday opening charity levy.

E. C. Rogers said there was little hope of any immediate action, for the time was not opportune. The resolution, how-Members accepted the 10 per cent. ever, called for investigation of the increase of the Film Transport Service. injustice of this levy as soon as the It was mentioned, however, that while entertainments tax campaign was

news of the proposed meeting with the It was agreed to write to the FTS. Bristol City Engineer regarding the building estates.

At the start of the meeting, members stood in silence in tribute to the late Councillor George Rees. In expressing his deep regret at the passing of Mr Rees, the chairman spoke of him as The advisability of sending a deputa- being a forthright and excellent com-

E. C. Rogers said that Mr. Rees was respected all over the country, and the industry had lost a stalwart who was irreplaceable.

Production Prospects

A special meeting of the Joint Production Advisory Committee to the British film industry was held on Thursday to consider the future prospects of film production in this country.

After a detailed discussion the Chief Education Officer to discuss meeting was adjourned, it being de-

Sir Henry French, director-

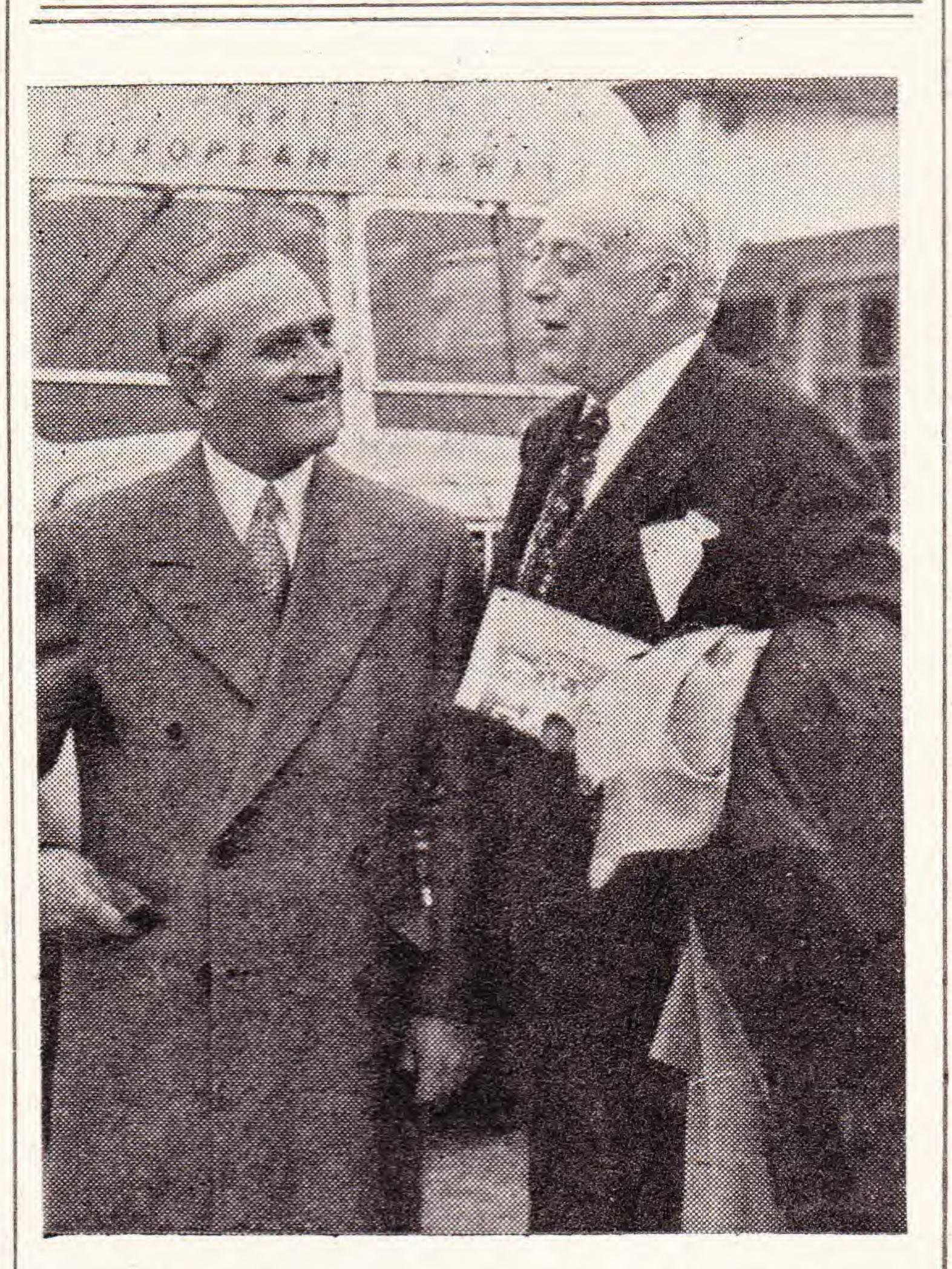
NORTHERN

Entertainment Quality as Guiding MPs Lost Interest in Trade's Tax Case—"No Political Glamour"

"BETTER Films" is the answer to the "Better Business" SOMETHING akin to despair was evident in references at the May campaign, contended F. G. W. Chamberlain, chairman of the meeting of the Northern branch to the entertainments tax campaign.

Teddy Hinge reported that a group of MPs who invited a CEA deputation to state the exhibitors' case lost all interest in it when no promise could be made that a reduction in seat prices would follow the concessions requested.

"There is no political glamour in our case," he said. "We are



Phil Reisman, vice-president in charge of foreign distribution, met at London Airport by Bob Wolff, RKO's managing director, on his arrival from Paris, where he has been taking part in the RKO Continental European Sales Conferences. Mr. Reisman is expected to leave for America during the latter part of this week

going to see the Customs and Excise about possible changes in the incidence of the tax; but I am not going to prophesy success."

Tom Massicks declared that nobody who attended the last GC meetinga long, irritating meeting with masses of legislative material and paper work -could fail to observe the sense of utter frustration. "We are up against a brick wall in Government and Parliament. We cannot push that wall down with our hands. Nobody there intends to do anything to help us, and we had better realise it," he added.

"I have long been of the opinion that we should have an MP or MPs of our own, and the selected candidates should have national support. We are just being led up the garden path at present; soothed down and fobbed off. No other industry has done more for the Government and received less consideration."

This was received with a murmur of applause, but nobody was disposed to press it to the extent of proposing a resolution.

Although the Executive regarded as reasonable the Film Transport Service's proposal to increased charges to recoup the higher costs imposed by the petrol tax, Fred Jordan argued that, on principle, the matter should be negotiated on formal lines.

"If for no other reason than to discourage others from notifying members calsually that charges are to be raised, we should begin by inviting the Film Transport Association to state a case for this increase." he said.

Some members, who had already agreed to pay the higher rate, saw no point in insisting on formal negotiations; but the majority took the opposite view, authorising the officers to refuse to pay charges higher by more than 10 per cent.

BILLY CARR suggested that a like course should be taken in respect of the National Screen Service, who were raising the charges for trailers.

Here, however, the majority held that the cases were not on all fours.

REVIEWS—continued from page 19

Death and is led into the underworld by Heurtebise. There he falls in love with the Princess but is returned to the world of living with his wife on condition he does not look at her. He does, and back they all go to the underworld only to be returned again through the grace of the Princess.

Acting.—Jean Marais is emotionally sincere as Orpheus, while as the Princess, Maria Casares admirably suggests the necessary air of mystery. Eurydice is charmingly played by Maria Dea and the rest of the cast is good throughout.

Production.—The direction of Cocteau invests this macabre fantasy with a certain excitement, although the film's meaning is obscure. It appears that a poet to create must die, and if he writes about Death must meet her. The underworld seems a sort of purgatory situated in the bombed-out sites in Paris.

Points of Appeal.—Acting, presentation, and the author's name.

SHADOW OF THE PAST

Columbia. British (A). Featuring Joyce Howard, Terence Morgan and Michael Medwin. Produced and directed by Mario Zampi. Screenplay by Aldo De Benedetti and Ian Stuart Black. Director of photography, Hone Glendening. Musical director, Stanley Black. 7,469 feet. Release not fixed.

MURDER mystery melodrama, built from bizarre material. It illustrates an ex-RAF officer's odd encounter with a beautiful

"ghost" and fills in much of its time trailing red herrings. The cast puts in some good work and the photography is effective, and what with one and the other, it manages to keep one foot on the ground. By and large, acceptable, though hardly hair-raising, creepie. Reliable quota.

Story.-John Harding, a handsome exfiver, comes to stay at the flat of his breezy friend, Dick Stevens. He is trapped on the balcony when french windows slam and climbs into the supposedly empty flat next door. He bumps into a beautiful girl, dressed in black and, after mumbling his apologies. hurriedly makes an exit. Dick scoffs at John's story, but John determines to learn more about the mysterious lady. In due course, he learns that George Bentley, one-time occupant of the flat, murdered his wife and that the mysterious lady is the victim's twin sister. He helps the "spirit" to do a little cleaning up and sees Bentley come to a fitting end. John and "the lady in black" are hand in hand when the curtain drops.

Acting.—Terence Morgan is a trifle camera conscious, but otherwise he contributes a sound and engaging performance as John, Joyce Howard is effectively "faraway" as "the lady in black," and Michael Medwin amuses as Dick, but Andrew Osborn is rather heavy handed as Bentley.

Production.—The picture has little reason and less logic, but its cast and camera are used to advantage and between them they create a good atmosphere of mystery. It steadily gathers momentum and wisely holds back the fireworks until the finish. The climax is exciting theatre and definitely weights the scales in its favour.

Points of Appeal.—Unusual and intriguing story, well-chosen cast, showmanlike finale, arresting title and quota ticket.

1950 BRITISH EMPIRE GAMES

General FD. New Zealand (U). Produced by the New Zealand National Film Unit. 4,506 feet. Release not fixed.

CPORTING featurette containing an official O camera record of the British Empire Games which took place in New Zealand during the early part of the year. The commentary, compilation and photography are quite good, but workmanlike presentation fails to compensate for its belated appearance. Furthermore, past experience shows little evidence of the average woman fan's interest in athletics. Quota booking mainly for boys'

Production.—The picture opens up impressively with kaleidoscopic "shots" of New Zealand, but when it narrows down to the stadium in Auckland, it's all very much of a muchness. The penultimate diving and swimming sequences are easily the most exhilarating, but neither they nor the patriotic fol-de-rols justify its footage. It should have been kept down to two reels or, failing that, photographed in Technicolor. Yesterday's sports page is seldom exciting.

Points of Appeal.—Quota ticket.

AT THE STUDIOS

Dance Documentary . .

Crown Film Unit is making a factual story through the medium of ballet, and this innovation was seen by "Kine." Studio Correspondent, Graham Clarke, during a visit to Beaconsfield

THE experiment that Crown has decided to make is aimed principally at export. The film is being made for the Board of Trade to popularise the sale of British woollen goods abroad, but Crown hopes that the picture will also get commercial showing in this country.

The working title is "The Wool Ballet," and if the finished product is as good as the ideas that are being put into it, the picture should be a universal success.

It has a shooting schedule at Beaconsfield of only two weeks.

Producer - director Frederick Chronised play-back is used for the camera work. Beaconsfield of only two weeks. Producer - director Frederick Wilson admits that he finds it a change from "Flood Tide" and "Poet's Pub," but is delighting in the simplification of continuity and even of probability that comes with a story dealing in magic. In close co-operation with dancer Harold Turner, who did the choreography, and who dances the principal part, and of dress designer Norman Hartnell, Freddie has devised a method of telling not

the camera work.

Crown has the advantage of an experienced colour camera team in Jack Hildyard and Ray Sturgess. For his main source of light, Jack is using the special Mole-Richardson spot lamp that gave such an individual character to the ballet sequences in "The Red Shoes."

Rest of the Unit

designer Norman Hartnell, Freddie has devised a method of telling not only a modern fairy story, but also the history of wool from the time it enters a British mill to its fulfilment as a fashion creation.

Factory Mime

There is no dialogue or commentary, and the whole tale is described in dancing, even to the extent of the factory processes, such as carding. In the treatment he has had the help and advice of Lottie Reineger and Carl Koch, who were the instigators of silhouette photography in Germany before the war. Music for the fillm, played by the Philharmonic Orchestra, under John Hollingsworth, was recorded at Watford

TO MAKE LIFE OF SHAKESPEARE?

WITH the hope, among other activities, of making a British film about the life of Shakespeare, Jacques Kopfstein, vice-president of Astor Pictures Corporation, is now in England, for talks with British film chiefs, technicians and artists.

His idea is to make a historicofiction feature, including excerpts from five of Shakespeare's plays, showing the poet himself producing them. His difficulty up to date has been to find available the ten flight director and artists the top-flight director and artists that, he tells me, he considers absolutely essential to the project.

He is convinced that it is this type of British film that will always sell best in America, and his advice to the British industry is this,

to the British industry is this, "Make films with an international appeal, but see that they are also pictures that could only have been made in England. If we can do that we shall have done something to help the industry.

He believes that the American public is eager to see good British films. Mr. Kopfstein should know, for he is one of the veterans of the U.S industry. He started as a scenario writer with Biograph in 1910 and has been in films ever since.

Two Days Ahead

So well has shooting gone on "The Woman in Question" at Pinewood that the unit led by "Puffin" Asquith is now over two days ahead of schedule.

Having completed work on the composite set, the unit has moved to stage D, where the promenade of a South Coast town has been constructed.

constructed.

Chatting during an interval, lighting cameraman Desmond Dickinson and soundman John Dennis worked out that it was eighteen years since they were together on a picture; and that was "Llovd and the CID," which, they both claim, is the only British talkie cavial ever made in this country. serial ever made in this country.

CAROL REED FLIES EAST FOR CONRAD STORY

ONE of Joseph Conrad's stories,

O'NE of Joseph Conrad's stories, "An Outcast of the Island," is to be director Carol Reed's next subject for Sir Alexander Korda's London Films.
Reed left London by air on Friday en route for Malaya, Java and Sumatra, where he hopes to settle several queries. The first is whether the islands are yet in a sufficiently settled state to make filming a safe possibility. There is also the question of whether he can arrange suitable accommodation for himself, his unit and artists, and he will be looking out for a native girl of striking appearance to play the central rôle.

With him are Hugh Percival and Guy Hamilton, who were respectively his associate producer and assistant director on "The Third Man."
The party is making all journeys by air and expects to be away for three weeks.

Script for Weather

Yet another has been added to the lively schemes that director Charles Frend and his Ealing unit, on location with "The Magnet" at New Brighton, have devised to

Having to get sequences of a beauty parade they hoped for fine weather, but had an alternative weather, but had an alternative script ready for a dull day and even prepared to provide property rain. The idea was to treat the subject humorously if the weather was bed

was bad.
"The Magnet" was due to move into Ealing Studios today (Thursday) and will be there until the end of this month.

Double at Walton

As forecast in Studio News last week the Butcher-Nettlefold pro-duction, "Something In The City,"

week the Butcher-Aemiesion production, "Something In The City," came off the floor at Nettlefold at the end of last week.

A start has already been made on the Daniel M. Angel comedy, "Mrs. Drake's Duck," in which Douglas Fairbanks and Yolande Douglas are the stars. Val Guest. Donlan are the stars. Val Guest is directing, with Jack Cox as lighting cameraman and distribution will be through Eros.

Nettlefold will soon have two productions on the stages, as Ernest G. Ray is due to move in there with "The Scarlet Thread" next week.

Exclusive Forges On

At its new country-house studio at Gilston Park, Harlow, Essex, Exclusive has a programme of pro-duction that will take it to the end of the year.

of the year.

At present Francis Searle is directing Helen Shingler and Clement McCallin in "The Rossiters," a drama with a murder background. This has a four weeks schedule on the stages, and will be followed on June 26 by "To Have and to Hold."

While the latter is still on the floor, Exclusive will start its promised programme of concurrent production by commencing stage work

duction by commencing stage work on "The Dark Light" and there will be a continuous schedule up to the end of the year.



Technicians and staff of the dancing documentary that the Crown unit is making at Beaconsfield. In the front ' are choreographer Harold Turner and producer-director Frederick Wilson, and on row on left of the "sheep" the immediate right, lighting cameraman Jack Hildyard

"Better Business" Drive in Provinces

CINEMATURIANS TOLD IT'S A CHALLENGE TO INDUSTRY

Thornton of MPAA Bombarded With Questions at Newcastle

A N open invitation to the trade to hear Roland Thornton, British director of information for the Motion Picture Association of America, drew a big crowd to the May luncheon of Newcastle Cinematurians, when Tom Holdstock presided.

Mr. Thornton, who had had the main lounge of the County Hotel decked with banners and cards bearing the American slogan for the "Better Business" campaign-" The Movies are better than ever "-devoted the greater part of his

address to showmanship. He expressed the view that showmanship had been in the

discard during the war and suggested that the decline in business was, in part, consequent

He gave a few examples of managerial ventures in America which had been attended by success, and played two records of managerial as have been suggested." addresses to audiences on the broad Moving a vote of thanks inaddresses to audiences off the broad theme: "This is your theatre. Tell us how we can entertain you but themselves behind this campaign. In The House best."

Thornton asserted boldly: "There to do it. He added:are, of course, bad films; but the average quality, both of British talkies came along to solve our proband American films, is as high, or lems. What is now coming along defihigher, as at any time in the past." nitely will not help us. I mean tele-Films did not play down to the vision. We can't afford to let things lowest common denominator, and it drift. We need a new approach to an was high time they rebutted vigor- the old timers to maybe it is time for ously the idea that there was sometainment.

As for the "intelligentsia," they kept up the pose that whatever entertained 30 or 40 million people weekly must be wrong. "If we can keep 30 or 40 millions, however," he said, "we can afford to laugh at the "intelligentsia."

quired: "Since you take 50 per cent. for rentals, do your companies contem- Buxton who says he has spent plate paying for some of the advertising necessary to exploit them locally?" nearly £40,000 on refurnishing answer."

colloquial."

slogan."

kinemas is to preach largely to the con- Buxton Manchester headquarters. verted. Means should be sought of showing them to people who don't come to the kinemas. There might be a good ABC has volunteered to show a tie-up in television 'teasers.' Have the slide free on behalf of the Lord organisers thought of that?" Mayor's "Thank You" fund in

it could be dangerous to assume complacently that nothing need be done to patrons."

F. W. Morrison: "I have seen ten of these films. Better propaganda I cannot believing that the most fruitful fields for our issue of May 25.

propaganda are schools, country fetes. upon indifferent showmanship. agricultural shows. If we could get the films shown there, much good would

> "Plans are in being for the production of 16-mm. copies for such purposes

They would all agree that something On the quality of films, Mr. needed to be done. Here was a chance

their minds to the new ideas of the 40,000,000 Can't Be Wrong way, in our own interests, we should allow them a chance."

Harry Buxton Opens Ritz, Weymouth

At question time, Frank Tabrah in Pavilion, at the head of the Pier was opened last week by Harry Sorry! That is not my side of the and decoration. The opening cere-

Seating capacity of the Ritz is WILLIAM WESTWOOD: "The slogan dis- 1,087 and the whole theatre has played here is not to British tastes, been completely redecorated and Nobody uses the term 'movies.' It the equipment reconditioned and should be changed to, say. 'Let's go to medianism the equipment reconditioned and should be changed to, say. 'Let's go to medianism the equipment reconditioned and should be changed to be the pictures, or something equally modernised under the direction of W. Thomas, technical supervisor "The joint planning committee has of the Buxton organisation. A) that very matter under urgent con- feature of the installation is the sideration. They are charged to pro sodium lighting of the exterior duce an acceptable and anglicised which makes the theatre a landmark of the town. Publicity for the George Cowan: "The campaign, opening was carried out by Stanley while excellent in purpose, seems mist be a show these 12 films in Freemonte, of publicity staff of

sharpen the interests of regular "Inland Waterways," which was has been given to me in confi- Saga." sponsored by British Transport dence." Films, was directed by R. K. Neil- Mr. Maudling still pressed that theatres in Australia to nine, with imagine; but I am with Mr. Cowan in son Baxter, and not as stated in some at least of it should be sup- the tenth, the Embassy, Melbourne,



Newcastle Cinematurians' Luncheon at which Roland Thornton, of the Motion Picture Association of America addressed a crowded meeting, on "Movies are better than ever." Standing at the top table are, left to right, A. Smith, G. T. Turnbull, The Hon. W. Westwood, E. J. Hinge, Roland Thornton, T. H. Holdstock, (president), and R. Gilbertson, (vice-president)

Anglo-American Talks Are With Producers Not Kinema Interests

WILSON'S REPLY TO QUESTION ON BRITISH SCREENINGS IN U.S.

thing wrong or degenerate in purveying and providing pure enterin the provinces with new ideas which veying and providing pure enterveying and providing pure enterin the provinces with new ideas which in the provinces with new ideas which it is the provinces with new ideas which in the provinces with new ideas which it is the may appeal to the younger generation Wilson, in the Commons on Thursas well as ours did to the older. Any day, for a statement on his talks with Eric Johnston over the renewal of the Anglo-American film agreement.

many British-made films as pos- qualifications they had.

not run kinemas.

Production Costs in Confidence

On Thursday, Harold Wilson ministration or law. was asked by Mr. Maudling (Cons., He assured the House that these Barnet) what further information qualities were possessed by all the he had received on production members of the Corporation in costs since the publication of the their respective spheres. Gater Report, and whether he would pass this information on to

"At my request," said Mr. Wilson, "the four main produc- The Minerva, Sydney, Australia,

plied to members and Mr. Wilson due to open in June.

Wages Bill

In the House of Commons on Mr. Wilson replied that the Thursday, Lieut.-Col. Syde (Cons., talks were still proceeding and Belfast N.) asked if Mr. Wilson that it was not yet possible to would state the amount of remake a statement. | muneration paid to each member The Ritz, formerly the Weymouth | Mr. Fletcher hoped that in con- of the National Film Finance Corducting the negotiations, Mr. Wil- poration, whether their appointson would try to arrange for as ments were whole time, and what

sible to be distributed in the US. | Mr. Wilson said that except for Mr. Wilson pointed out in reply the managing director, all the that while everyone wanted this he members were employed on a partbusiness, and I am not qualified to mony was performed by the Mayor. was negotiating with the American time basis and were paid as folproducing interests who, under the lows: chairman, £2,500 a year; new arrangement in America, did managing director, £4,000 a year; the three other members, £500 a year each.

The qualifications required of them were experience and shown capacity in matters relating to finance, industry, commerce, ad-

MGM's Sydney Minerva Turns to Films

tion organisations recently sup- has been opened as an MGM has all those points, and others, in mind. I would suggest, however, that to allow a collection for the fund. both the costs and earnings of of Sydney officiating. Opening at films made by them during the traction was the Command Per-The documentary film entitled last two years. This information formance film, "The Forsyte

It brings the number of MGM

KINE SERVICE HOWMANSHIP . T

MANAGEMENT by The Manager

Why Not Let Managers Know Their Weekly Profits?

Some time ago, Harrison's fantastic estimates of these Reports published a break-amounts. There are dozens of other down of the overall costs of drawbacks to the ostrich-like policy operating American kinemas, that preclude a responsible mana-About the same time I advocated, ger from an intimate knowledge of the control in this feature, that managers, especially of circuit houses, were not being told enough about the financial structure of the halls they managed. Up to date, there is no evidence that proprietors are relaxing their vigilance over the weekly profit and loss accounts of individual kinemas, and the adbank. vantages of this policy are more obscure that ever.

There are only three apparent reasons for this reticence. Either the owners think managers too dumb to understand or appreciate figures of this description, or they feel that some managers may take advantage of confidential information, and use it for an improper purpose, or it may leak out to the advantage of competitors.

out further discussion, because an owner doesn't have to pump individual managers for information when it becomes necessary to eject
which is already available elsewhere if he desires it. The other drastic action unless we conceive
the concern the managers and the it a necessary duty, however un-

mas.
There are blanks that could be Staff Promotion filled in without undue risk to the owners. Wages, advertising costs, and similar cash outgoings are necessarily known. Local rates and taxes can be ascertained if a manager troubles to find out. Film hire can be guessed-and often is, managerial position

mire can be guessed—and often is, whether accurately or not—but overheads, head office apportionments and even the cost of goods supplied against requisition remain, in most instances, a dead secret.

The result is that the individual managers have no incentive to save. As the price of goods is a closely guarded secret the inclination is to order something nice but unnecessary, and hope that it will come along. The well-guarded overheads are guessed and there are

amounts. There are dozens of other drawbacks to the ostrich-like policy that preclude a responsible manager from an intimate knowledge of the affairs of his own business.

Now is the time to show real confidence in these important executives, the managers, by telling them just a little bit more about what happens to the takings of the kinema they manage, after the kinema they manage, after the money has been paid in to the

Wrongful Ejectment

A PART from my fraternal pleasure that M, de Jong, manager of the Odeon, Bournemouth, won the case when proceedings were taken against him for alleged wrongful ejectment of a patron, I have another reason for welcoming the decision.

This has always been, and always

This has always been, and always The last may be dismissed without further discussion, because an anxious problems. We all realise owner doesn't have to pump individual managers for information when it becomes necessary to eject

W. LYONS, of the Forum, Wythenshawe, Man-chester, sends up a good will cut-ting about the promotion of that kinema's chief projectionist to a

these some means should be evolved other whereby police can look into a policy kinema during the night is not

without its good points.

Admittedly there are many theatres where it would be impossible to allow an uninterrupted view of the auditorium without ridiculous structural alterations, but there are others where are are avaningtion window.

alterations, but there are others where an examination window could be introduced into a door without any great amount of trouble or expense.

The exhibitor doing this would be protecting his own interests and would pass a certain amount of responsibility on to the police.

Where there are glazed entrance doors, arrangements might be made by which, in leaving other interior doors open, a view of the auditorium can be had from outside the premises. This would side the premises. This would necessitate one or two pilot lights, and this may not act only as a fire precaution, but also as a protection against night marauders.

Kinema Snack Bar

where if he desires it. The other two concern the managers and the employers intimately, particularly at this time, when we, the managers, are being told that we must go all out to get more money into the cash desks. It would be a nice gesture on the employers' part to give us more specific details about why, and how, that information which in concerns our own particular kinemas.

There are blanks that could be Staff Promotion

Which is already available else-a patron, and never indulge in that drastic action unless we conceive it a necessary duty, however untare a patron, and never indulge in that drastic action unless we conceive it a necessary duty, however untare a patron, and never indulge in that drastic action unless we conceive it a necessary duty, however untare a patron, and never indulge in that drastic action unless we conceive it a necessary duty, however untare two drastic action unless we conceive it a necessary duty, however untare to suggested kinema snack bars as an auxiliary service. J. Turner has beaten me to the post by arranging for a Sale, Cheshire, tradesman to managers everywhere, welcome the Savoy. Cards are placed on the ditor in that drastic action unless we conceive it a necessary duty, however untare and the provision of a Sale, Cheshire, tradesman to managers everywhere, welcome the Savoy. Cards are placed on the ditor managers everywhere, we are within announces the Savoy in some way, particularly associating the succeeded is Saturday evening leave the premises.

There are blanks that could be Staff Promotion

with the provision of meals before and after the show.

In our zest for profitable sidelines we must not forget that the meals service at a kinema can inspire custom or, alternatively, lack of it may shrink box-office trade.

THE manager of a London kinema complains that nearly every applicant for a job sent to him by the employment exchange is "either deaf, daft, or dying." He says that barely one in ten is worthy of consideration and, to make matters worse, even those engaged rarely stay more

Unfortunately, even with the

new scale of wages, kinema ushering is still regarded as an unskilled job, and a resort for the useless and the shifty by the general public.

That this is not true is appreciated by managers and others concerned with the business, but it does seem that, in our forthcoming "prestige" campaigns we should make a greater effort to raise the status of the front-of-house employees in the minds of the public. the public.

It may be worth releasing, for a few extra hours each week, usherettes who wish to join local youth clubs, and the services in a voluntary capacity of attendants willing to be associated with "good causes" would do much to

"good causes" would do much to remedy this unjust reputation.

We are justly fond of running competitions, and it would help our prestige if a member of a kinema staff won one of the cultural competitions organised by newspapers and other industries. I don't mean beauty competitions, by the way. Let us have news of your staff's away-from-the-theatre social activities. social activities.

Services Rendered

A. T. WARD manager of the Odeon, Fleet, sends me the original letters from patrons expressing thanks for services rendered to patrons by his staff and himself.

and himself.

Novelist Dorothy Brandon apparently enclosed with her letter thirty shillings to be divided among the usherettes. It is nice to get tangible recognition of the good work of kinema employees, especially at a time when we need to foster good will.

H. J. COURT, manager of the Regent, Portsmouth, called on the editor of the Portsmouth Evening News to put him right about our views on ET. How well he succeeded is proved by a Saturday evening leader article in that influential paper.

The editorial runs to a whole column, part in black-faced type, and will do more to make the residents of Portsmouth favourably disposed to a tax reduction than

deins of Porside the Porside the Advanced Hard disposed to a tax reduction than would a couple of hundred 48-sheets. The important feature is that it is impartial and brings the newspaper in on our side; and for our immediate benefit it tells the readers what good value they are getting for their money in the kinemas today.

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Co-operate for Publicity

THE publicity departments in every renting house are humming with activity. Elaborate plans for assisting showmen out in the field are already starting to operate; dozens of extra exploiteers or publicists, or whatever you like to call them, are now out helping managers to put over the current pictures.

This is good news for the manager-showmen. who welcome this skilled assistance, as well as the many extra ad. aids, and exploitation tips that emanate from the renting offices. There are perhaps odd misunderstandings that might well be cleared up now at the beginning of this, our major effort, and we here, reading as we do hundreds of campaigns and letters every week about day-to-day showmanship, know more about these minor snags than do most.

There is the evergreen complaint from North-West London and provincial first-run managers that campaign books so often come in late that they no longer count on getting them. The difficulty of getting delivery from printers is realised. but, surely, it is not beyond the capacity of the renter to issue a temporary campaign sheet to first-run dates if the finished job is likely to be delayed. These

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

first-run managers set the pace in exploitation for the country. From the first campaigns written up there, many provincial theatres plan their own campaigns, so far more depends on the first-run houses getting every facility than just the revenue at their own cash desks.

Then we hear of occasional quibblings about ad. sales departments; the stills that must not be issued too much in advance, not even so that a display may be designed; the manager who is held responsible for some unavoidable damage to a display in transit, and who is asked to indulge in correspondence, instead of getting on with his next campaign. There are managers who avoid some renting houses, so that they need not get into trouble if something goes wrong when the hired aids are returned. That may not be logical, but it is human nature. It, however, indicates the need of closer liaison between the exploitation department and the ad. sales department.

The managers are not without fault. We hear complaints about kinemas that don't get their share of advertising help from the renters, but, as often as not, the renter has never even been asked for help. The enthusiastic manager goes after the renter's publicity department under his own steam, and the renter is more likely to help those who look like helping themselves. Let us get together on this important subject, so that the most may be got out of every picture we are selling.

Don't forget your entry for the £100 " Better Business " contest.

- MAN of the MONTH

A Review of the Week's Most

Outstanding Campaigns



C. W. Lewis, manager of the Gaumont, Manchester, who was runner-up in last year's annual championship, wins the £5 award for May. His campaign for WOMAN IN HIDING was one of several outstanding contributions to showmanship

STAR SELECTIONS

of "Gallagher" dares to tell a Scot that the Lord Provost is "The Darlington "Goes West" Mayor," he gets off to a bad start THERE'S something stirring to round off the campaign, That was confirmed to me with this Showman, but we mustn't These days twirt Type and Luton borrowed a jet engine from personally by the editor of the let that detract from the merits of the 30th-birthday celebrations at the Playhouse, Galashiels. It would have been more appropriate if Mr. Gallagher had told me how Galashiels comes to have a Lord Provost these days as, in my childhood, around there, the Chief Citi-Provost.

campaign was a write-up in the accompanied by a cowboy, but F. Hampstead and Highgate Express Border Telegraph of the official opening of the theatre in May, 1920, with a picture of the auditorium at that time, and very nice it looks. Each evening during the getting a mention. week a prominent local personality spoke for ten minutes on the good old days in the Playhouse; one was producer of the "Mikado," with this week's entries. Sam which the theatre opened.

cake, baked by the Co-op., was presented to any lady in the kinema who was celebrating her birthday that day. It is not reported what happened if two claimants appeared on the same evening.

been provided for the guests free five correct answers out of the of charge by a local innkeeper. ten. We must remember that During the week, all couples who when we run competitions: if the had been married the same week job is too difficult, interest wanes. as the theatre opened were guests As a "living" trailer he staged of the management, and another, a novel contest between a local but bigger, cake was used to raise darts champion and a champion funds for the hospital in a weight- archer, who appeared in tradiguessing competition. It was an tional Robin Hood costume. ideal and happy sequel that the Beside the usual dart board was

with this Showman, but we mustn't I these days twixt Tyne and Tees. Healthy good-humoured competition is the life-blood of show business, and I only regret that the salesgirl who masqueraded of a Meteor in flight.

An exhibition of the winning as a cowgirl to advertise "Copper 'Canyon' at the Odeon, Darlington, for A. Dawson, is not re- TT ported to have met the "Girl Who zen could only claim to be a mere Took the West" usherette from the four months to prepare and Arcade, right there in Bondgate. execute a child photo contest,

> Moore's nominee from the and a West End photographer. Arcade rode a black-an-white There were hundreds of entries, Pinto pony, so we'll call it "honours even," both entrants — GREETINGS TO-

Difficulty Kills Interest

NOMPETITIONS predominate in Luton ran one as part of his cam-Each evening a 4-lb. birthday paign for "Chain Lightning" at the Savoy, Enfield, where 5,000 throwaway entry forms were issued. Contestants were asked to answer ten questions about speed, with ten sports articles as prizes.

Mr. Luton confesses that he made the questions too hard, as Refreshments are said to have the best entry received only gave

WHEN a manager with the hospital got both the money and an archery target in the form of and Bayliss considers that the aggressively Scottish name the cake in the end.

an enlarged dartboard, and it is prestige value of the promotion

man won easily.

which also included a scale model petition he has ever run.

Long-Term Policy

took M. Bayliss, of the Temple Fortune Odeon, The most valuable feature of the The Odeon contestant was run in conjunction with the

the following managers who have been enrolled into the Company of Showmen for the ensuing year:

L. B. BARRETT, A/M., Odeon, Littlehampton.

J. G. BODDY, Regent, Gt. Yarmouth. R. E. G. CURTIS, Plaza, South Woodford. R. J. FELTON, Odeon, Wolverhampton. E. L. GAY, Odeon, Croydon. KEN. A. HALL, Savoy, Wolverhampton.

JOHN HARRISSON, State, Barkingside. G. B. MOUNFIELD, A/M., Regent, Gt. Yarmouth. J. MURPHY, Granby, Reading. D. H. PASS, Odeon, Stourbridge.

V. C. P. Pennell, A/M., Astoria, Kirkdale.

ANTHONY RICHARDSON, A/M., Odeon, Bognor Regis. ROCK-GIBBARD, Picture House, Doncaster.

W. RODGERS, Lido, Bradshawgate. H. P. SHEPPARD, Odeon, Plymouth. CHARLES SMITH, Regent, Brighton. S. SPRINGFIELD, Palace, Eltham. ARTHUR TAYLOR, Savoy, Walsall. H. WALLIS - CULFECK, Odeon, Brierley

interesting to learn that the bow- amply repaid him for the trouble taken.

the RAF, which formed the paper concerned, who says it was centre piece of an exhibition the most successful kinema com-

entries was held in the theatre lounge, and the contest was mentioned in three national newspapers.

Over To Us

THERE is a significant indication of a change of kinema advertising policy in J. Browne's campaign for "Riding High," at the Odeon, Yeovil. He says: "We used our 48-sheet site on the theatre side, which was previously used for propaganda posters. There are many similar sites carrying similar posters, and the time has come when we need that valuable publicity for our own industry. Even although all pictures do not carry 48 sheets, enough are now being produced to enable a manager to keep his 48-sheet sites covered with future bookings. Alternatively, he may even consider giving the position to his opposition for a fortnight if he can't use it himself. We must get into the habit of selling "pictures" all the time, and if we are unable to utilise our resources to selling our own programmes, then let's keep it "in the family."

As this was another of these birthday weeks, there is a schedule of appropriate celebrations, including free seats for all couples celebrating their 13th wedding anniversary, free seats for all patrons who

still had an opening night souvenir programme (that's a new one on me) and silver christening cups for all babies born on May 8 in Yeovil. These were given by a firm of silversmiths without cost to the theatre. It later transpired that no babies were born on that date, so, just to keep the party going, a lusty older-by-a-day boy started his collection of family n'ate of family plate.

Tip For The Renters

L. FLEMMING, in submitting a good, L. honest campaign for "Twelve o'Clock High" at the Odeon, Andover, says he built an attractive foyer display from a renter's 12-sheet. He goes on to say how glad he is to find that the larger sizes in posters are now available with more metures. with more pictures, as "there is no doubt about it that they certainly attract the public."

That is the according

attract the public."
That is the considered unsolicited opinion of a working manager in a small country town, and a valuable guide to renters now planning the advertising aids for their forthcoming productions.

Pastry Attraction

R. MONEY, house manager of the Odeon, Ipswich, submits a refreshing and novel campaign for "My Foolish Heart." A local pastrycook supplied the backbone of the campaign. He evolved a special pastry, printed and used 5,000 paper bags, 3,000 labels for cake boxes, and displays in the windows of all branches as well as exhibiting dc's on the delivery vans.

It is stated that the specially created

It is stated that the specially created tarts were a huge success as a selling

Music Motif

A GIGANTIC bar of music right across A the proseenium arch was made by manager David Kerr, of the Plaza, Wishaw, and his staff to go with the trailer for "Words and Music." As he used old material there was no cost to the theatre. The music was specially lit and at the same time an accordionist cave, a five minute, interlude, playing gave a five-minute interlude, playing music from the film, after which Mr. Kerr, himself, plugged the large star cast and drew attention to the trailer.

An Argument

A FEW weeks ago I criticised, in a kindly way, H. Burder for canvassing ads. for a composite page at the Odeon, Hereford. He, just as pleasantly, disagrees with these views, but I am

disagrees with these views, but I am unrepentant.

He says: "I cannot see that a great deal of credit is due to the manager if the page is not due to his own efforts." I consider that the cleverest manager is the one who gets others to do the publicity "donkey work," leaving him free to get on with his creative work.

Painstaking Campaign

S. PASCOE-WILLIAMS, Ritz, Woking,

S - Submits a painstaking report of his campaign for "Chain Lightning."

There is the usual string of shop-window displays, each one carefully worked out so that the film catchphrases are logically connected with the goods on sale. The general theme was "Lightning Service."

phrases are logically connected the goods on sale. The general theme was "Lightning Service."

Williams got the ATC into his campaign as well. This got a good Press, and rounded the campaign off very

Patron's Cartoons

E. N. BLAKER, of the Plaza, Worthing, in his campaign for "Adam's Rib," ran a contest for cash prizes, whereby patrons had to submit their own cartoons on "The Battle of the Sexes"

theme.

The entries were displayed in the fover

The chiries were displayed in the loyer prior to judging. Local art and senior schools co-operated and a prominent cartoonist from the local paper eventually judged the entries.

A main street shop window displayed both old and new-type clothes since "Adams" day, and for this an amusingly assorted lot were borrowed from the local museum.

Centre of the Arena

IT was a major accomplishment for N. Walton, house manager of the Odeon. Plymouth, to persuade the greyhound

stadium manager to allow him to write "12 o'Clock High, Odeon, this week" in huge letters on the circular grass arena of the stadium. He used a football-pitch marker for the purpose.

The RAF came in on the campaign with a full window and a site for a 20-ft, straymer in the centre of the town as

with a full window and a site for a 20-ft streamer in the centre of the town, as well as supplying an exhibition for the foyer. On front of the house were model WRAF's and RAF's carrying cards reading: "We recommend '12 o'Clock High." Mr. Foster, a member of the theatre staff, paraded the town on stills carrying a suitably worded card. There seems no end to the accomplishments of these front-of-house employees, and the industry is most grateful to all who are coming in with such substantial help in this intensive publicity drive. this intensive publicity drive.

Latest Model

ROVER MOTOR COMPANY

ROVER MOTOR COMPANY sent a brand-new model of the Land Rover to the Odeon, Guildford, to help E. Rowling in his publicity for "They Were Not Divided." They are reported to have taken it back after the campaign, but it made an attractive vestibule display while he had it.

In another corner of the vestibule was a complete Airborne workshop, as well as a sectionalised jeep, every portion of which could be seen working, and there was still room for a portable radio station in the theatre, where patrons could call up the barracks. Because of the success of these various demonstrations, a mobile self-powered workshop appeared on a site adjacent to the kinema a couple of days after the start of the co-operative campaign. At all times, men of the Queen's Regt, were in attendance. Army logics carried in attendance. Army lorries carried posters advertising the film and displays, and handbills were inserted in the ration books being issued by the local food office.

Don't Apologize

JOHN FISHER has a good idea, except JOHN FISHER has a good idea, except that I'm not so sure that he hasn't gone off the beam somewhat in exploiting it. For his "Last Holiday" campaign at the Broadway, Southampton, he decided to foster a word-of-mouth campaign by means of a series of slides. Unfortunately, he wasn't too struck with the title of that film, and, consequently, one of his slides read: "The title of this film may not sound all that entertaining, but please take our word for it it is a but please take our word for it, it is a fine film."

That is a classic example of negative

That is a classic example of negative publicity and the sort of thing that should be avoided. There is nothing but praise for the rest of this idea, when he goes on to tell, on slides, what "Josh" Billings ("He takes a lot of pleasing") said about it. He concluded the series by asking patrons not to divulge the end of the story.

Under a blow-up of Alec Guinness in the foyer, he placed wigs, false noses, moustaches, glasses and make-up box, with a caption referring to the Guinness genius of character delineation, with the message that in this film Guinness would be seen as "himself."

There is the usual imposing list of window displays, a feature of any campaign with which Alec Reid, of Pathé, is associated.

£50,000 For a Penny

THIS statement is published without THIS statement is published without prejudice and in good faith as information passed on to me by H. Wilson, manager of the City, Carlisle. We have no news of him getting into trouble since he issued a handbill stating that American collectors will pay £50,000 for a 1935 penny. He did this on a joint handbill advertising "Copper Canyon" and National Savings.

The statement got generous editorial mention, and the National Savings people associated their movement with the statement. I started to look at my coppers in a furtive sort of way until I remembered that the Mint did not issue any pennies in 1955.

The Storman THIS IS another of the stories that are so pleasant to tell. When Wm.



It looks like just another "covered wagon" for COPPER CANYON (Paramount), but this one started life as a coal cart in Hamilton, Lanark. R. Wood, of the Odeon, borrowed cleaning rods from the plumber for the superstructure and the costumes were lent to the projection crew by a variety theatre

THESE ENTRIES MAKE POOL OF IDEAS

TWO THOUSAND sticks of Blackpool rock announced that "When Willie Comes Marching Home" was booked to Comes Marching Home was blooked to play at the Odeon there, and very nice rock it is! For the same film, Rupert Todd sent out a "G.I." on four successive days.

JOHN LONGBOTTOM put a 20-foot banner high up on the Middlesbrough Transporter Bridge to advertise "Riding High" at the Odeon. In addition, two dozen garages took appropriately worded cards to hang by the petrol pumps.

F. THOMAS, of the Odeon, Warrington, is justly proud to get five- and four-column pictures in the Daily Dispatch and Sporting Chronicle respectively. The encouraging part of the story is that the manager's and the kinema's names went on both these national stories. The occasion was a visit of the Warrington Rugby team to the kinema a couple of days before they were due to play in the Wembley Challenge Cup Final. The Sporting Chronicle took special note of the fact that the theatre was dressed with primrose tulips and blue irises, the Warrington's team colours.

T. GRAZIER. assistant manager of the Odeon, Middlesbrough, passes on a tip for "Riding High" that may come in handy in certain conditions. You must be playing "They Got Mc Covered" in an earlier programme. In that film there is a comedy scene where Bob Hope picks up a musical cigarette box and Bing's voice is heard singing. During the showing of that film the Sunday previous to the run of "Riding High," Grazier superimposed a trailer slide announcing "Hear Bing sing next week in 'Riding High," slide announcing "Hear I next week in Riding High."

next week in 'Riding High,'"

** **

H. HALL cashed in on the Government report on Children and the Cinema by showing a Children's Club Magazine to his adult audience after making an explanatory speech. I think this is an excellent idea, and one that might with advantage be repeated elsewhere. These admirable productions specially for children are unknown to most parents, and sight of one would do much to silence irresponsible criticism about the sort of films we show to the children.

** * *

Gray passed his theatre, the Regal, Kilmarnock, one Sunday evening he found a crowd round a display window. In it he found a picture captioned "Taken at the Howard Park this afternoon," Apparently T. Hynes, chief projectionist, had attended a mass meeting in the local park that afternoon, taken some crowd shots, developed them and arranged the display on his own initiative. Thanks, Mr. Hynes, for the valuable help you are putting into publicity at this time when everybody is needed. And thanks all you other projectionists whose names I don't always hear, but who are around when the campaigns get cracking. Gray passed his theatre, the Regal, the campaigns get cracking.

KEN ROWLAND gave out a thousand replica ace of hearts playing cards to advertise "The Astonished Heart" at the Odeon, Weston-snper-Mare. It retains its identity as a playing card, only carrying film and theatre credits in very small type, plus one slogan "Ace high" entertainment.

VERY FEW campaigns come in for "Guilt is My Shadow." Some managers have said that it is a difficult title to publicise, and that makes R. Parker's campaign at the Regal, Torquay, all the more praiseworthy. To be fair, he started off with the advantage that several of the location scenes were taken in and around Torquay. He used a 54-years-old car as a foyer display, and subsequently had it pushed to the busterminus by the foreman and usherettes. Prizes were given by a local garage for various categories of cars—cleanest, oldest, etc. Excursions were run to places of interest where the film was made.

* * * *

R. HONEYMAN rang the bell in his "Paid in Full" and "Dear Wife" campaign at the Regent, Edinburgh, by placing display cards above the dividend pay-out windows of the local co-op. The cards read: "Now that you are 'Paid in Full,' be a 'Dear Wife' by taking the family to the Regent tonight. It's a celebration programme. See window displays." There was full support in departmental windows. Honeyman says that 75 per cent. of the population of Edinburgh are members of that co-op. We were in the minority group when I lived in Edinburgh, but, joking aside, I

Continued on page 27

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Rocking Horse Winner: R. Cockburn, Regal, Skipton. E. Blyth-Palk, A/M, Odeon. Boston.

She Wore a Yellow Ribbon: H. Probin, A/M. Odeon, Barnet. E. Amos, Odeon, Islington. W. Quest, Marlborough, Holloway.

G. Watson, R/M, Odeon, South Harrow. L. Denyer, Towers, Hornchurch. B. Evans, Walpole, Ealing.

The Spider and the Fly: N. Martin, Picture House, Bellshill.

Captain Caution: B. Caufield, George, Kilmarnock.

Dear Wife: E. Blyth-Palk, A/M, Odeon. Boston. C. Drysdale, Capitol, Leith.

Everybody Does It: K. Lloyd. Rivoli, Liverpool. R. Mayo, Odeon, Horsham.

Guilt is My Shadow: S. Pascoe - Williams, Woking. L. Hodson, Majestic, South Woodford.

Too Late for Tears: E. Larrosa, Savoy, Liverpool. Murdoch, Corona, Liverpool.

Bagdad: Ian Craig, Odeon, Cardiff. P. Woodley, A/M, Vaudeville, Reading. G. Frewin, Gaumont, Roches-W. Dunford, A/M, Alhambra. Darlington.

Copper Canyon: G. P. Grandvoinet, A/M, Odeon, Andover. E. Williams, Scala, Ilfracombe. F. Hughes, Odeon, Motherwell.

Public Relations: C. Rose, Majestic, Staines. W. Burgess, Ritz, Woodlesford. J. Longbottom, Odeon, Middlesbrough. W. Wyatt, Ritz, Neasden.

N. Matthews, Cabot, Filton. B. Rains, Cavendish, Nottingham. A. Carpenter, Gaumont, Barnstaple. N. Blair, Regal, Atherstone.

The Blue Lamp: H. Morice, Grand, Banbury. C. Conway, Odeon, Dunstall. A. Parr, Playhouse, Cambridge. C. Dawson, Odeon, Newport. H. Saunders, Odeon, Prestwich. H. Griffiths, Palace, Cinder-E. Seaton, Gaumont, Leyton.

East of Java: Regent, R. Reeves, Hinckley.

Last Holiday: F. Stewart, Ritz, Winchester. D. Ewin, A/M, Regal, Torquay.

The Rats of Tobruk: F. Howe, Queen's, Sittingbourne.

Boys in Brown: J. Russell, Odeon, Dundee.

Pathé Pictorial, No. 286: Pascoe - Williams, Woking.

Madeleine: F. Barker, Odeon, Burnley. C. Drysdale, Capitol, Leith.

Dancing in the Dark: E. Pike, Odeon, Southend.

White Heat: J. Gold, A/M, Rex, Mother-A. Oliver, A/M, Plaza, Govan. A. Williams, R/M, Carlton, Tuebrook.

Chain Lightning: G. Williams, Regent, Chatham. B. Sorger, Regis, Hull. D. Hughes, A/M, Regal, Cheltenham. J. Dixon, Regal, Chesterfield.

The Happiest Days of Your Life: L. Webster, Savoy, Northamp-A. Owen, Majestic, Mitcham. E. Riddiford, Ritz, Maidstone. H. Stafford, Savoy, Portsmouth. N. Dean, Ritz, Aldershot.

Come to the Stable: H. Griffiths, Palace, Cinder-S. Murdoch, Corona, Liverpool. Oh, You Beautiful Doll:

Give Us This Day: H. Griffiths, Palace, Cinder-

The Sun Comes Up: W. Wood, Majestic, Chester.

You're My Everything: T. Jackson, A/M, Odeon, Harrogate. J. Longbottom, Odeon, Middlesbrough. J. Scardifield, Odeon, Deal.

The Velvet Touch: Hippodrome, Hawkins, R. Fielder, Oak, Selly Oak.

Holiday Affair: K. Edmondson, Gaumont, Chester. A/M, Parade. W. Ingram, Dennistoun.

Anna Lucasta: Regal, Appleyard, Leonards.

Twelve o'Clock High: C. Dracott, Odeon, Liverpool. E. Hainge, Odeon, Birming-R. Lucas, Rialto, Southamp-L. Wilkinson, Odeon, Notting-

The Hasty Heart: A. Wright, Palace, Methil.

Abbott and Costello Meet the Killer, Boris Karloff: C. Drysdale, Capitol, Leith. . Dye, Empire, Dundee.

Colorado Territory: D. Western, Savoy, Stourbridge.

The Reluctant Widow: C. Barnes, A/M, Odeon, Isling-B. Evans, Walpole, Ealing. E. Carter, Odeon, Dagenham

Jolson Sings Again: M. McGinley, Playhouse, Ayr. J. Cull. Odeon, Manchester. Crossland, Gaumont, Anfield.

A. Ingledew, Gaumont, Albans.

The Reckless Moment: C. Drysdale, Capitol, Leith.

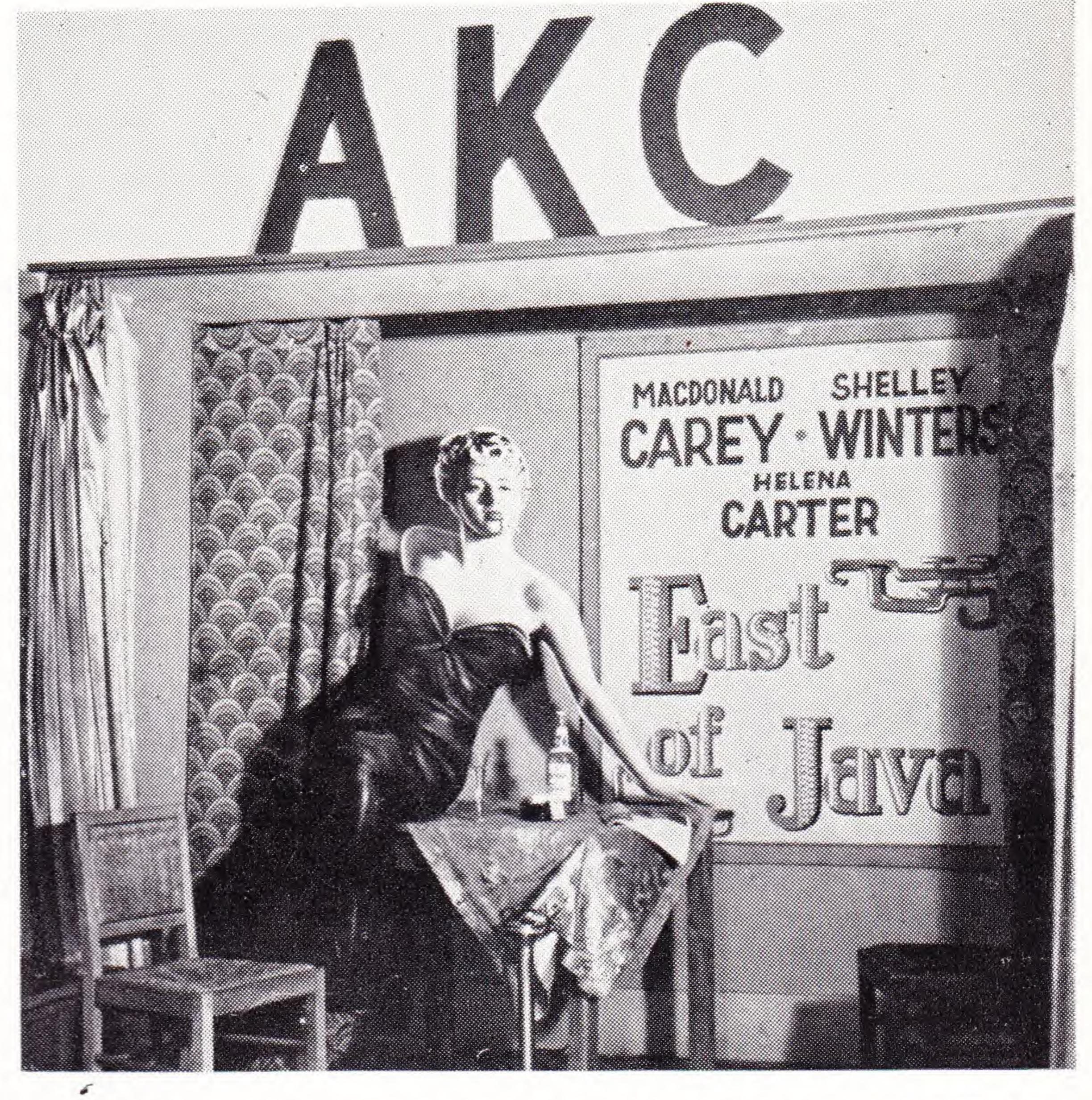
The Angel with the Trumpet: G. Williams, Regent, Chatham. W. Gray. Regal, Kilmarnock.

It's a Great Feeling: G. Williams, Regent, Chatham. F. Barker, Odeon, Burnley.

South of St. Louis: G. Irving, R/M, Westover, Bournemouth. E. Appleyard, Regal, St. Leonards. H. Stafford, Savoy, Portsmouth. F. Stewart, Ritz, Winchester.

They Were Not Divided: E. Forgham, Lonsdale, Carlisle. Odeon, More-Sanders, cambe. H. Robertson, Regal, Norwood.

West K. Milborrow, Odeon, Beckenham.



Well designed to catch the eye was this display for EAST OF JAVA (GFD), designed by F. Fornford for the foyer of the AKC Jerboa Kinema, Berlin. There is certainly a something about the work of German artists!

For the Love of Mary: G. Evans, Astoria, Brighton.

Bride for Sale: L. Keene, Odeon, Reading.

Riding High: House, J. Skinner, Picture Edinburgh. Victoria, New F. Hughes, Preston. P. Mills. Odeon, Chester.

Double Confession: E. Appleyard, Regal, Leonards.

Woman in Hiding-Francis: J. Skinner, Picture House. Edinburgh. W. Wilson, Capitol, Horsham.

Prince of Foxes: E. Blyth-Palk, A/M, Odeon, Boston.

The Rugged O'Riordans: R. Cockburn, Regal, Skipton. S. Murdoch, Corona, Liverpool.

The Cure for Love: J. Sugden. Regal, Tring. W. Fowler, Commodore, Liverpool.

Three Came Home: H. Bedford, Gaumont, Derby. G. Skinner, A/M, Gaumont. Halifax. E. Gislingham, Gaumont, Cheltenham.

Odeon. R/MD. Rintoul, Faversham. Victoria, Davis, New Preston. A. Kembery, Savoy, Uxbridge. E. Moore, Odeon, Bury St. Edmunds. R. Allen, A/M, Hippodrome,

Morning Departure:

Colchester. W. Webb, Premier, East Ham. D. Bishop, Plaza, Woking. E. Gislingham, Gaumont, Chel tenham. W. Ingram, A/M, Parade.

Dennistoun.

Mother Knows Best: E. Lord, Odeon, Cleveleys

Africa Screams: P. Farmer, Odeon, West Wick-H. Spooner, Vaudeville, Read-E. Herbert, Gaumont, Stratford F. Minde, Gaumont, Eltham

All the King's Men: E. Mitchell, Majestic, Leeds. D. McGregor, New P.H., Edinburgh. C. Lewis, Gaumont, Manches-

When Willie Comes Marching Home:

R. Mayo, Odeon, Horsham A. Hughes, Odeon, Covenicy. E. Williams, Scala, Ilfracombe

Mighty Joe Young: L. Holman, Ritz. Heresord. R. Burnett, Holderness Hall, Witham

Innocence is Bliss: A. Kembery, Savoy, Uxbridge

The Interrupted Journey: H. Wilson, Picture House, Carlisle.

Renters Help

BARKER, manager of the Odeon, Burnley, organised a com-• posite page in the Burnley Standard for "Jolson Sings Again," and a good page it was. The after service by Columbia exploitation department had a surprising and pleasing sequel. D. Lyons wrote to the newspaper thanking them for the co-operation, and the letter was reproduced by the Standard as a displayed advertisement in a six-inch triple column space. Nice tributes were paid to the kinema, the film, and the renter, all because a Wardour Street executive dictated a good-will letter to the newspaper.

There is a welcome tendency for renters to indulge in good-will direct mailing, but there is scope for still more. A letter of thanks with a London postmark can work wonders in the provinces.

An eight-page booklet being mailed out to all exhibitors by Warner's collates the many Press notices on "The Inspector General." Each extract is illustrated with a three-colour picture of Danny Kaye, selected to fit the "write-up." It may well be used as a base of advance publicity on the film.

Some new bright ideas come from the MGM exploitation department for "Tension." A rubber band is suggested for throwaway purposes on the "Tension' will stretch your emotions to breaking point" slogan. Other ideas involve knotted cord, hair clips, and "thrill" cards. "Take 'Tension' out of your shopping" is adapted as a slogan for a dozen different tie-ups.



In addition to a photographic contest, manager E. Clapham, of the Regal, Hull, attained this effective window display for NEPTUNE'S DAUGHTER (MGM) in a local department store. It was moved to the kinema foyer during the week of showing

POOL OF IDEAS—Continued

as I know it to be.

** * * *

E. TUCKER, assistant of the Broadway, Eccles, and obviously an apt pupil of Clayton Nutt, sends up a campaign for "School for Randle," the cost of which was 4s. 6d. He located a local persuaded her to make a personal appearance each evening during the run. Each of the three local papers gave the story a good write-up, one using a double-column picture block. It is proved time and time again that local newspapers are more interested in "local" artists, no matter how humble, than in featured players from other areas. Every name in the cast of a film should be sorted out, and details supplied to the appropriate theatre regarding individual connections of the artists.

IN NORWICH, you must remember not to use paste when you are bill-posting on the 16 Belisha beacons in the town. A. Crisp, of the Haymarket, knows all the catches and he had his fixed on with adhesive tape when he advertised "The Reckless Moment":

W. RUSSEIL worked ET campaign into his captions for "The Vervet Touch" and "The Big Steal" at the Odeon, Sutton Coldfield. His ET captions "The Clutching Hand" and "Meet your tax collector for 'The Big Steal' " are a bit hot and might be remembered by the locals if and when the tax is reduced and the prices of that kinema don't come down a corresponding amount. That is a personal view.

THE CHIEF projectionist and his staff built a mechanical display in the foyer of the Gaumont, Worcester, for "Morning Departure." A port scene, reminiscent of Portsmouth, had a billowing canvas "sea" (with the aid of eccentric cams) and two small submarines that came into view from behind a battleship and disappeared behind an island (a moving belt did this job). A. Davids is fortunate in his technical staff.

H. CHERRY followed custom by issuing replica bookies' tickets to advertise "Riding High" at the Odeon, Paignton, but in this instance the real thing was used, with different serial

do think Honeyman exaggerates his membership percentage somewhat, big as I know it to be.

E. TUCKER, assistant of the Broadway, Eccles, and obviously an apt pupil of Clayton Nutt, sends up a campaign for "School for Randle," the cost of which was 4s. 6d. He located a local gifl who had a part in the film, and

PRIOR TO the screening of "Scrapbook of 1933" B. Sorger, Regis, Hull, handed out throwaways inviting recipients to answer nine questions about the Hull of 1933. Guest tickets were offered for the first-opened lists of correct answers. The handbill would undoubtedly go into every recipient's home and could well be used in other situations where this film is booked.

A TEASER throwaway was put out by C. Tappy for the second booking of "The Blue Lamp" at the Odeon, Salis-bury. It was a replica of the duty arm-band worn by London policemen; the word "Special" was shown on the front side, while the reverse showed film de-tails.

"KINE."-MGM £500 CONTEST

This Manager Is His Own Signwriter

MANAGER R. F. Burgess, of the Rega!, Oldham, not only finds time to arrange for local window display tiens, but is his own signwriter, and this is quite a feat in view of the fact that he has no assistant to cope with his office work.

office work. For his office work.

For his recent showing of "Words and Music," he constructed a large display to fit over his pay-box, in addition to two full windows with local music dealers.

Two weeks prior to showing, the film was plugged with music from the film on records played during teaser slides.

Incidentally, manager Burgess would like to hear of other managers who write their own publicity for exchange

of ideas.

60 Window Shows

FOR HIS "Neptune's Daughter" contest at the Ritz, Stockport, manager F. J. Burns contacted all the principal mills and factories and arranged a display of double-crowns plugging the film and contest in the entrances or canteens of their premises, with fifteen companies eventually co-operating.

companies eventually co-operating.

By tie-up with a local swimsuit manufacturers, Mr. Burns was able to arrange for the latest designs in swimsuits to be available free of cost to contestants.

The Four Seasons Fruit Squashes window-dressing contest produced the amazing total of sixty windows in the area, and three dance halls co-operated to plug the contest and music from the film.

Question Master

AT THE Majestic, Woodford, manager L. H. T. Hodson staged an amusing prologue to his trailer for "Adam's Rib" when a quiz on the "Who wears the pants?" theme was held nightly on the stage, with Mr. Hodson acting as question master. In addition, the MGM "newspaper" containing nine national contests was distributed.

Amateurs Help

AT THE Dominion, Harrow, for "Adam's R.b.," manager E. H. Anthony was able to arrange for local amateur players to give thirty minutes' really good entertainment on lis stage, nightly concluding with a specially

of the written sketch entitled "Prelude to ads time Adam's Rib."
pay tieand this who gave notice of the show on their act that staff notice-boards.
with his Several local shops gave window displays plugging the film and stage show.

School Parties

FOR "Little Women at the Odeon, Sevenoaks, manager V. A. Crawley was able to obtain five full window displays around the town featuring the national tie-ups arranged by MGM's exploitation department.

In addition, school parties were formed to attend matinéee performances, and a large number of local wool shops used window streamers and double-crowns plugging the film.

Lord Mayor On Stage

ON "The Forsyte Saga" at the Ritz, Belfast, house manager J. V. Cunningham obtained considerable local Cunningham obtained considerable local Press and advance publicity when he invited the Lord Mayor and Lady Mayoress of Belfast to present on the stage a trophy won by Les Graham, world champion motor-cyclist.

In addition, a midnight matinée on St. Patrick's Day in aid of charity drew an enormous amount of Press and good will which brought a good following some weeks later.

The fact that both Greer Garson and

The fact that both Greer Garson and Errol Flynn, stars of the picture, were born in Ulster was plugged.

Good Out of Bad

WHEN J. E. FIELDEN, of the Regal, Staines, went to work on his campaign for "Neptune's Daughter," it seemed that bad luck was going to trip him up the whole way. He was unable to use his stage for the contest presentation and his local dance halls were not interested; in fact, the whole outlook seemed very bleak.

However, nothing daunted, he went straight to the local police, who were holding a ball at the town hall, and persuaded them into making his "Neptune's Daughter" contest the highlight of the evening. Not content with this, he obtained some well-known judges, including his own newly elected Member of Parliament and radio and screen stars Claude Dampier, Kay Cavendish and Freddie Gardner.

Other Entries

Entries have also been received from the following:—

"Battleground."-T. Cooligan, Theatre

Royal, Manchester,
"Challenge to Lassie."—G. H. Crawford, Hippodrome, Nuneaton,
"Madame Bovary."—J. Croneen,
Plaza, Gillingham; J. Archer, La Scala,

"Madame Bovary."—J. Croneen, Plaza, Gillingham; J. Archer, La Scala, Glasgow.
"East of the Rising Sun."—W. Gray, Regal, Kilmarnock; T. J. Griffiths, Rialto, Salford.
"Adam's Rib."—J. Lake, Savoy, Luton; B. de Gautier, A/M, Rex, Leytonstone; G. C. Dilley, Regal, Wembley.
"In the Good Old Summertime."—A. Sidi, Regal, Levenshulme; L. Lovel, Regal, Kirkealdy.
"Intruder in the Dust."—E, Hawkes, Plaza, Dover.
"Command Decision."—A. Wright, Palace, Methil.
"Easter Parade."—G. A. Thompson, Astra, Wyton.
"Little Women."—D. Lee, A/M, Rigal, Paisley; A. K. Fraser, A/M, Regal, Paisley; A. W. Prescott, Savoy, St. Helens; A. J. Oliver, Plaza, Govan; E. Buckle, Casino, Rusholme.

Cleaner on **Parade**

F. Moore has a liking for street parades that has been justified by their success in Darlington. Here, cleaner Mrs. Fawcett carries a prop. basket to advertise THE HOUSEKEEPER'S DAUGHTER (UA) at the Arcade



SOX-OFFICE ANGLE, double bill " (C)	cond " (C)	Passable " second " for industrial and family audience (CC) Ticklish booking (NC)	or popular halls (C)	Good " double bill" (C)	Good thriller for other than the squeamish (NC) Capital light booking (CC)	Capital "horse opera" (CC)	Doubtful booking, anyway, for the general run of hall (NC) Refreshing "double bill" (CC)	Capital star "horse opera" (CC)	Doubtful booking, anyway, for the general run of hall (CC) Capital knockabout (CC)	Third-rate "horse opera" (CC)	Quality mayhem and murder (NC)	sport (C)	Light booking mainly on stars (C) Ticklish booking, anyway, for the average hall (C)	Usable series " support" (CC)	Good western "programmer" (CC) Capital British booking (CC)	Not recommended (C)	Good out-of-the-rut " second" (C)	Wery good worman's "outdoors" (NC)	Doubtful booking (NC)	Good light booking and quota at that (CC)	Good popular and family hall booking (CC)	(CC) (CC) Feeble " outdoors" (CC)	Agreeable light booking (CC)
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White, Reliable star western (CC) May 18 Not Fixed	hurs- Sound star " outdoors " (CC) May 18 Not Fixed	Kindergarten "horse opera" (CC) May 4	Wol- Definitely not recommended, anyway for the average fan May 18 Not Fixed (GC)	Usable western "second" for the industrialites and May 18 invanies (CC)	eslie, Very good light booking (CC) May 11 May 29	arde, Sedate and showmanlike British "thriller" (C) May 4 August 7	cent, Substandard "second" (CC) May 18 Not Fixed	ling, Outstanding box-office risk (NC) May 11 August 28	Past-the-post box-office proposition (NC) May 25	. Comedy "second" solely for the unsophisticated (CC) ${ m May}~4$	Average quota filler (CC) May 18	Lane, Good stunt offering (C) May 25 Floating	uller Good tabloid "thick-ear" (NC) May 25 Not Fixed	diffe- Handy family filler (GC) May 18 Not Fixed	ton, Useful "support" for the general run of halls (GC) May 4 July 17	eat, Mandy "second" (C2) May 18 Not Fixed	3_{2030} Pocket chapter play for the unsophisticated (GC) $ m{May}~4_{\odot}$ July 3	S.	tlien Shoddy quota filler (CC) May 25 Not]Fixed	Mog, Ticklish booking (NC) May 18 Not Fixed	Sully, Reliable popular "programmer" (C) May 18 Floating	ilger, Average general "programmer" (C) May 18 Floating	yall Good general fill-up (CC) May 25 Not Fixed	rard, Acceptable comedy "second" (C) May 11 Not Fixed	iour, Fair light "second" for the masses (C) May 18 Not Fixed	ween Agreeable British "programmer" (C) May 25 Not Fixed	Scott, Good family booking (CC) May 25 Not Fixed
ਲੇ	Douglass Dumbrule Gene Autry, Nan Leslie, Thurs-	Jim Bannon, Don Kay Rey-	noids, nancy Gales Stanley Clements, Myron Wol- ton Gene Collins	narles Starrett, Jim Bannon,	Vugina maxey Robert Walker, Joan Leslie, Edward Arnold	Jean Simmons, Dirk Bogarde,	Kirby Grant, June Vincent,	Jane Wyman, Michael Wilding,	Kichara Toda Ingrid Bergman, Mario Vitale, Ponzo Cesana	renzo casana Joan Davis, Andy Devine, Adele Jerzens	Commentary by Stewart MacPherson	Virginia Grey, Barton MacLane, Pichard Denning	Robert Rockwell, Barbra Fuller	Kaymond Burr Commentary by F. Ratcliffe- Holmes	Grant,	Gloria Henry, June Vincent,	Stuart Hart Jon Hall, June Vincent, Beau Bridges	REISSUES	Commentary by Frederick Allen	Hedy Lamarr, Aribert M	Ford, Frank	Sidney Blackmer, ByronFoulger, Conta Pozza	Commentary by Valentine Dyall	Billy Gilbert, Shemp Howard,	Bob Burns, Dorothy Lamour,	Kay minana Vilfrid Lawson, Maureen	Glynne, Jeanne de Casalis hn Wayne, Martha Scot
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Gene			ft.	ð	t. Re															H	W					A 6,231 ft. W	b. Jo

TWO BIG SUBJECTS FROM PARAMOUNT

PRODUCTION has been stepped up at Paramount with two major pictures starting. They are George Stevens' "Mr. and Miss Anonymous" and "A Relative Stranger," with Charles Brackett as the producer. Joan Fontaine, Ray Milland and Teresa Wright are co-starred in "Mr. and Miss Anonymous," a romantic drama concerning an actress and an advertising man. "A Relative Stranger," a romantic comedy, co-stars Gene Tierney, John Lund and Miriam Hopkins. Mitchell Leisen is the director.

Also in production is "Beyond the Sunset," starring Glenn Ford, Edmond O'Brien and Rhonda Fleming, with Leslie Fenton, as director, and Irving Asher productions.

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ducing.
Following their debut in "My Friend Irma" and the sequel, "My Friend Irma Goes West," Hal Wallis has decided to star Dean Martin and Jerry Lewis in "That's My Boy," an original screen story.

COLUMBIA'S "LORNA DOONE" IS IN COLOUR

After long research and planning in the West Country, producer Edward Small is starting shooting a version of "Lorna Doone," R. D. Blackmore's classic, at the Columbia Hollywood Studio and on location. This will be the first time the story has been filmed in Technicolor. nicolor. British star Richard Greene will

nicolor.

British star Richard Greene will be the hero, Jan Ridd, and Barbara Hale will play "Lorna Doone." She is of British and Irish origin. "Lorna Doone" is being directed by Phil Karlson.

Following the Academy Award winning drama, "All The King's Men," Broderick Crawford and John Ireland are teamed again in another action film, "Cargo To Capetown," a tale of a voyage on an oiltanker; Ellen Drew co-stars.

Further subjects soon to be released include, "Fortunes Of Captain Blood," co-starring Louis Hayward, Patricia Medina, and with George Macready; "Hills Of The Brave." a Technicolor adventure teaming Jerome Courtland, Beverly Tyler and Joseph Calleia; "The Man From Nevada," Cinecolor tale of retribution, co-starring Randolph Scott and Dorothy Malone; "House of Settlement," an unusual story set in a big city community centre, with Glenn Ford and Evelyn Keyes. and Evelyn Keyes.

"Annie Get Your Gun" Goes with a Bang

Goes with a Bang

Among recent pictures released by MGM in America, "Annie Get Your Gun," the screen version of the successful stage musical, has been enthusiastically received both by the Press and the public. Betty Hutton and Howard Keel star, and are supported by Louis Calhern, J. Carrol Naish, Edward Arnold and Keenan Wynn.

Louis Calhern also has the starring part in "The Magnificent Yankee," based on the life of Oliver Wendell Holmes. He played the same rôle on the stage.

the same rôle on the stage.

Ben Lyon's Double Role on "The Air" • A Reward For Vote Collecting • International FD Appointment

20th Century-Fox, and went on the branch manager. air yesterday (Wednesday) with Gregory Peck, in "12 o'Clock J. W. Ellis, manager of the High." He played a double rôle, Coliseum, Burslem (Stoke-onfirst as narrator and secondly as Trent) for the past 18 months, has Major Stovall, the part taken by been appointed manager of the Dean Jagger on the screen. Ben Odeon, Chester. Succeeding Mr. had a further responsibility because Ronan O'Casey, whom he has just cast for a part in "The Mudlark," was also in the "12 o'Clock High" broadcast as Lieutenant Zimmerman.

D. S. MACGREGOR, manager of the service. New Cinema, Edinburgh, has won £30 in the Daily Mail Film Award His kinema ballot competition. had the second largest number of votes-889-recorded in the country. Mr. MacGregor, who is a member of Kine. Company of Showmen, has been 18 years with the GB. He has won many exploitation awards. In 1948 he won third prize for exploitation of "The Jolson Story," and also a prize for the best-kept kinema. Last year he won the East of Scotland Gaumont circuit award for exploitation and efficient management.

Continuing his policy of gathering experienced executives. International's general sales manager, Leonard Urry, has appointed Bill Williams as manager of IFD's Birmingham branch.

Well-known on the territory, Mr. Williams comes to International from Grand National, where he was branch manager, and before that from Paramount, where he was a leading salesman.

Eric P. Greenspan, sales manager of Columbia, flew to Dublin, on Tuesday, for meetings with



Marine Corps Honor Guard greets Adele Mara at airport as she arrives for the San Francisco premiere of SANDS [IMA (British Lion)

DEN LYON stepped out of his various exhibitors there and disusual rôle of film executive at cussions with Dermot Kealy, Irish

> a Margate kinema in 1928, and has been in the business since, with the exception of six years' war

Another example of the service given by kinemas to local charities comes from W. P. PIERCE, of the Savoy, Mold, Flintshire. He tells me that although his theatre only seats a little over 700, a collection in aid of the Fire Services Benevo-



G. V. Jelly, district 20 manager for CMA, held a conference at the Gaumont, Southampton, with managers and head office executives. Reading left to right round the table: L. J. Fleming, Odeon, Andover; E. Snelling, Odeon, Guernsey; R. Wroe-Johnson, Odeon, Winchester; R. R. Lucas, Rialto, Southampton; J. M. Carney, Plaza, Southampton; H. J. Excell, Odeon, Southampton; F. Bradley, area supervisor; W. Cox, asst. booking manager; L. B. Fancourt, general controller; G. V. Jelly, district manager; L. V. Barnett, asst. publicity controller; R. C. Thompson, asst. sales controller; D. C. Beale, district engineer; D. G. Abell, Gaumont, Southampton; D. Sullivan, Gaumont, Bournemouth



Diana Dors, J. Arthur Rank Organisation film starlet, visited the British Optical and Precision Engineers, Ltd., stand at the British Industries Fair. With Miss Dors, above, are overseas visitors, with (third from right) Harry W. Barton, GB Equipments export manager

the area to date.

DENNIS DEN, who managed the Regal, Bridlington, for the past two and a half years, is leaving Bridlington to take over the management of the Regal, Halifax (ABC). He being succeeded in Bridlington by Reg Helley, late of Gaiety. Leeds.

On the suggestion of Teddy Hinge, the Mr. Craig first went to the Trocadero kinema interests—on their civic honours as manager in 1949. Before going into

Mrs. Grantham is the first woman to be fers from the Empress. Tuebrook. Sheriff of Newcastle, which important General manager of the Liverpool Odeon office is in its 550th year.

T. J. Mills has been appointed pool, in succession to Norman Craig, who has resigned to take up an executive

assistant manager of the Gaumont, became mobile assistant manager. Chester, and in the following year transferred to the Broadway, Bootle, as manager. He remained at the Broadway until 1940. After the interval of the war years, he returned to GB in 1946 as manager of the Gaumont, Princes Park. and remained there until his transfer to the Odeon, Chester.

Northern branch has sent its congratula- in 1941, and in 1944 became publicity tions to Ald. Norman Chapman and Coun. director for GB kinemas in the North- manager. Mrs. Violet Grantham—both of whom had West area. He returned to the Trocadero

the kinema business he was associated with the legitimate theatre, having produced shows for Tom Arnold, the impresario, who is Mr. Craig's brother-in-

General manager of the Ritz, Weymouth, formerly the Pavilion, which Harry Buxton has acquired, is Durban-Long. who has had many years' experience of kinema and stage. He was formerly for fifteen years with ABC, where he acquired a big reputation for showmanship. In the preliminaries for the evening performances he was assisted by his wife, who was "Billie" in a well-known sister act on the halls entitled "Sadie and Billie."

The chief projectionist is Ron Somerhaves, who was at the Weymouth Odeon until the opening of the Ritz, where he was joined by H. Clarke from the same kinema.

Councillor F. G. W. CHAMBERLAIN, chairman of the Bristol and West of England CEA branch, has been reelected chairman of the Bristol City Council Colston Committee. The burntout hall is now being rebuilt. Work has already started, and it is intended to have it finished in time for the Festival of Britain next year.

J. Barlow, house manager at the Odeon, London Road, Liverpool, for several years, has transferred to the Odeon, Birmingham. His successor at lent Fund realised £35, the best for respectively of Lord Mayor and Sheriff. Liverpool is R. J. Critchley, who transis C. H. DRACOTT.

> H. Smout has been appointed manager manager of the Trocadero (CMA), Liver- of the Beresford, Liverpool, to take the place of H. Wrigley, who has been on the sick list for about three months. position in the entertainment industry. Mr. Smout was originally a foreman at Mr. Mills, who had been manager of a GB theatre, and during the war years the Odeon, Chester, since December, he was promoted to assistant manager, 1949, has been with GB since 1923, when and subsequently manager of the Bedhe started in the London office of the ford, Walton. When many of the CMA company. Eleven years later he became managers returned from war service, he

Mr. Wrigley is still a patient in hospital, where he was recently operated

R. G. REECE, who was assistant manager at the Hippodrome, Liverpool, has gone to the Rialto as house manager. E. Banner has transferred from the Rialto to the Hippodrome as assistant

Paul Penman

TECHNICAL

Scotland Makes Progress with Apprenticeship Scheme

GLASGOW TRAINING CLASSES START IN AUGUST

THE question of apprenticeship authority that if boys of 15 years classes cropped up several times during last week's meeting of the Scottish Branch of the CEA.

of the Scottish Branch of the CEA.

The Glasgow section reported that classes would begin at Stowe College in August and run until June. Instruction would start in two stages and ultimately in three stages. At the moment the number of apprentices was 56. At the meeting with the Director of Education, W. M. Brown, of the NATKE, said he did not think there would be any difficulty in getting 150.

John R. Turner, the branch secretary, appealed to exhibitors to send in the names of apprentices. The Education Authorities required to arrange staff for the classes, and 50 or 60 apprentices attending classes was neither helpful for the authority nor the trade.

Miss McIntosh, of Dundee, said

Miss McIntosh, of Dundee, said the scheme in her area was pro-gressing. The Director of Educa-

Graham Salmon, Edinburgh, then told the story of a boy of 15 years of age who wanted to become an apprentice. Very keen on kinema work, he had been assist-ing in an East of Scotland kinema. He had gone to the expense of reading all the literature and had bought a 16-mm, projector. It was explained to the boy that the minimum age for an apprentice was 16. An exhibitor who was interested in the boy had asked if any exception could be made in this unusual case.

George Taylor said exhibitors pointed out to the Glasgow.

out to the Glasgow

of age could be engaged, it would help to get a larger number of boys in the trade. The authority saw no objection, and NATKE was quite agreeable.

Mr. Turner said that Mr. Brown, of the NATKE, had subsequently informed him that he could not find any Act or regulation which prevented the trade from employing youths under 16 years of age.
Mr. Turner said that he would take up the case of the boy he had quoted with Mr. Brown.
On the question of the rate of wages of apprentices, Mr. Brown, it was reported, had brought forward a suggestion that in the intermediate stages these wages should be slightly altered.
There was no question, it was stated by the secretary, of altering the starting or terminating wage,

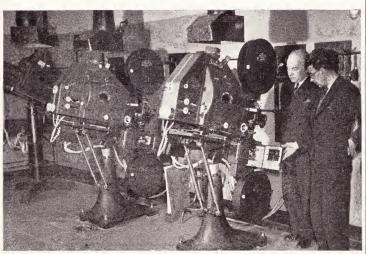
the starting or terminating wage, but merely a question of altering the weekly wages from the various stages for six months, 12 months,

and so on.

The feeling of the executive was that there might probably be a new agreement within a very short time. time; they could not see any reason for a change meantime.

IES Council Elections

A. G. Penny, manager of the A. G. Penny, manager of the lamp department, GEC, Ltd., was elected a member of the council of the Illuminating Engineering Society at its meeting in Buxton. Other members of the Council include S. S. Beggs, physicist, GEC Research Laboratories, and W. J. P. Walson, Holophane lighting engineer.



Courtesy Scotsman Publications, Limited

Ross projectors operating with RCA sound reproducers have been recently installed in the Regal, Edinburgh. Our picture shows W. Watson, manager (left), and C. Pollock, chief projectionist, inspecting the installation

SIMPLE DEVICE FOR ARC-LAMP VENTILATION

Improved Cooling and Fume Extraction

N ingeniously designed ventila-tion unit having as its function the effective disposal of fumes from the carbon arc, and the preserva-tion of cool temperatures in the lamphouse, is shortly to be placed on the market by J. Frank Brock-liss, Ltd. Months of experiment have preceded the perfecting of the unit, the "Arcvent," which will revolutionise conditions in the projection room.

A small 14-watt motor mounted on the lamphouse in a cone-shaped housing with its fan running at 2,800 revs exercises a pressure of 2½ atmospheres through an air-jet into the trunking just above the lamphouse and disposes of all impurities. The motor is practically soundless in operation: noise being imperceptible a few feet distant even when no other movement was taking place.

Advantages of the unit, in addition to its disposal of fumes and preservation of low temperatures, are a lamphouse so cool that it is possible within a few minutes to open up and attend to re-carboning, and the safeguarding of the mirror from pitting and cracking through sudden changes of temperature. The pressure of air is sufficient to overcome hurricane conditions at the point where the trunking discharge into the conditions. trunking discharges into the open air, and by keeping the air in the projection room pure add to the health and comfort of the projectionist.

A detailed description of the "Arevent" by R. Howard Cricks will appear in the June IDEAL KINEMA.

LIGHTING CONTROL

Electricians and Organ **Builders Co-operate**

Organ-building technique has assisted to provide the Palace, Manchester, with an ingenious method of controlling stage method of controlling stage lighting. Strand Electric de-signed the lay-out for a modern compact desk-console which was constructed by the John Compton Organ Co. It controls the whole of the lighting under the single conthe lighting under the single control of the "organist."

The maximum lighting load on the Palace stage amounts to 350 kw. which, before alteration, occupied the attention of a number of electricians. Over 300 wires, running from console to motor-operated dimmers are below the stage.

The safety lighting of the theatre consists of 115 Chloride DBG 5 cells and a charging control cubicle of the Keepalite type.



THE exchange of television programmes by a microwave radio link between England and France is expected to be possible

within a year.

This was forecast by Norman Collins, BBC TV chief, after an outdoor broadcast had been successfully transmitted by microwave link from Southend Pier to Alexandra Palesca districts of the supplier of the sup andra Palace — a distance of approximately 40 miles. This test showed that a direct transmission between England and the Conti-

nent was feasible.
Experiments will be made shortly with a direct cross-Channel transmission.

mission.

Collins wants "live" news events from the Continent, "An exchange of sporting events, spectacle, ballet and opera would be acclaimed on both sides of the Channel," he said.

The British delegates of the Anglo-French Television Committee are giping to Paris this month.

tee are going to Paris this month to discuss closer co-operation between the two countries' TV services.

A SITE in South Wales for a high-powered TV station to serve the Bristol Channel area is being considered by the Postmaster-

SIX hundred families in Great Britain are members of the Tele-vision Panel instituted by the BBC to obtain information regarding viewers' likes and dislikes. Now that the Midlands is be-coming increasingly television-conscious as a result of increased facilities over the area, a special "Likes and Dislikes" form has been prepared carrying ten simple been prepared carrying ten simple been prepared carrying ten simple questions, answers to which will guide the Department of Audience Research in providing programmes. The BBC hopes for a wide response from Midland viewers especially, and invites viewers to send a postcard marked "Midland TV Inquiry to the Head of Audience Research, 55, Portland Place, London, W.1. Arrangements will be made to include appliances in the special panel.

* * * *

IN order to have increased facilities for covering events in connection with next year's Festival of Britain events, the BBC has ordered from Pye, Ltd., a new television outside broadcasting control van, together with ancillary equipment. Included in the contract are five Image Orthicon cameras which are recognised as being the most sensitive television cameras in the world. world.

The contract for the equipment mentioned above, together with some to be installed in the Lime Grove studios, amounts to £56,000.

SHIP CARBONS

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Advertisement Manager:-

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Telephone: TEMple Bar 2468. Ext. 271

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EXPERIENCED Barring Clerk required by renter.-F., Box 984, Kinematograph Weekly.

OPERATOR required; capable of taking charge; evenings and matinée; BTH-Kalee.-Apply, Manager, Regal, Whitchurch, Hants.

CO-CHIEF AND SECOND OPERATOR for modern super kinema. — Apply, Empire Cinema, Loughborough.

CHIEF Operator, Electrician, all duties. State experience, when available. Small kinema, South Coast. Good wages. Permanency to suitable person. Seven-day licence. One day off each week.--Apply, O., Box 992, Kinematograph Weekly.

SECOND Projectionists required at Ryde and Cowes. Apply in writing, stating experience, age, and enclose copies references. Grade "C" NATKE nightly wages. - Apply, General Manager, coastal area; 14 years' experience, Theatre Royal, Ryde.

SECOND and Third Operators required. — Write, stating particulars, Broadway Gardens Cinema, Walham Green, S.W.6.

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EXPERIENCED MANAGER requires position; can start at once, anywhere; | SECOND Projectionist desires position | branches, well known, own car, present full knowledge of static and mobile in the West Country. Grade A or B salary £15. What has this industry to shows.—T. Broome, 134, Harlaston Road, hall preferred.—M., Box 990, Kinemato- offer me?—L., Box 965, Kinematograph Grantham.

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PLACE.

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Odeon ...

Haymarket

Hippodrome ...

Union St. P.P....

Hippodrome ...

Union St. P.P....

Cinema House ...

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announce

That the following important

FREEHOLD PROPERTIES WILL BE SOLD BY AUCTION

12th JULY, 1950

(instead of the 14th June, as previously announced) (unless previously sold privately)

"DEAD RIPE" CINEMA AT MORLEY, YORKSHIRE

A Certificate under Section 80 of the Town and Country Planning Act, 1947, has been received in respect of the cinema and car park it was proposed to erect on this site. NO DEVELOPMENT CHARGE WILL BE LEVIED FOR THIS DEVELOPMENT. Frontage 103 ft. Area 26,800 ft. super.

9 9 9

THE WINTER GARDEN THEATRE Drury Lane, W.C.2

FULLY EQUIPPED • 1,628 SEATS • FOUR LICENSED BARS 9 9 9

Two cinema buildings, at present closed but suitable for redevelopment tor other purposes, known as

THE HIPPODROME, CROUCH END, N.

THE SUPER CINEMA, WEST KENSINGTON

Full particulars of the Auctioneers

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desires position, twice-CHIEF hall, South or South-West l'equipments; wage adjustable.—Wheeler, c/o, Post Office, Blandford, Dorset.

YOUNG, EXPERIENCED MANAGER REQUIRES POSITION; SHOWMAN, BONDED: MIDLANDS PREFERRED. -G., BOX 985, KINEMATOGRAPH WEEKLY.

graph Weekly.

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I'll be Seeing You (Reissue)

... Riders of the Dawn; Prejudice

The Eagle and the Hawk

The Boy with Green Hair

The Travelling Saleswoman

A Ticket to Tomahawk ...

The Boy with Green Hair

Father is a Bachelor

Top Hat (Reissue)

NOTTINGHAM.

SHEFFIELD.

Treasure Island

Stranger at My Door

... The Boy with Green Hair

Tyrant of the Sea

Top Hat (Reissue)

The Gay Ranchero

Top Hat (Reissue)

In a Lonely Place

... Johnny Holiday ...

Barricade ...

Mrs. Mike ...

Last Holiday

Hippodrome ... The Eagle and the Hawk ...

Johnny Holiday

Barricade

Mrs. Mike

10.30 Elite ... Treasure Island

Last Holiday

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-continued from page 34

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CERT.

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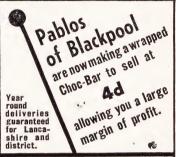
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LONDON AND PROVINCIAL TRADE SCREENINGS

LUL	. VIII	ATI		ILVITIUM LINIDA DOLUMINAD	and the same of
DATE.	TI	ME.	PLACE.	TITLE OF FILMS. SHOWN BY. STARS. CERT	
Tues., June Wed.,	6 1 7 1	10.30	Private Theatre Private Theatre	My Daughter Joy British Lion Ed. G. Robinson A. The Shark God Columbia Ron Randell — State Penitentiary Columbia Warner Baxter A Tony Draws a Horse GFD Anne Crawford —	-
,, ,, Thur., ,,		10.45	G.B. Large Theatre Renown Preview	Tony Draws a Horse GFD Anne Crawford — Black Hills Renown Eddie Dean U	
11141.9			Theatre.	BIRMINGHAM.	
Tues., June	6		West End Futurist Scala	Treasure Island RKO-Radio Bobby Driscoll U House by the River British Lion Louis Havward A Saddle Serenade; Strong is the Seed Monarch Jimmy Wakely U Seed	
Wed., ,, ,, Thur., ,,	7		Futurist	Mrs. Mike United Artists Dick Powell A The Boy with Green Hair RKO-Radio Pat O'Brien United Artists Dick Powell British Lion William Elliott United Artists Dick Powell United Artists Dick Powell Date O'Brien United Artists Dick Powell United Artists Dick Powell Date O'Brien United Artists Dick Powell United Artists Dick Powell Date O'Brien Date O	
,,, ,,, Fri., ,,	8 9 9	10.30 10.30 10.30	West End	Top Hat (Reissue) RKO-Radio Fred Astaire United Artists William Bendix A The Gay Ranchero British Lion Roy Rogers United Artists Roy Rogers United Artists Roy Rogers United Artists Roy Rogers United Roy Roy Rogers United Roy Roy Rogers United Roy	
				CARDIFF.	
Tues., June	6	10.45	Odeon	Treasure Island RKO-Radio Bobby Driscoll U A Ticket to Tomahawk 20th Century- Dan Dailey U Fox House by the River British Lion Louis Hayward A	
y, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,	6 7 7	$10.30 \\ 10.45 \\ 10.30$		House by the River British Lion Louis Havward A Riders of the Dawn; Prejudice Monarch Jimmy Wakely United Artists Dick Powell A The Boy with Green Hair RKO-Radio Pat O'Brien United Last Bandit British Lion William Elliott United Lion William Elliott	
Thur., ,, Fri., ,,	9	$10.45 \\ 10.30$	Park Hall Odeon Olympia Park Hall	Top Hat (Reissue) RKO-Radio Fred Astaire United Artists William Bendix A Stage Fright Warner Jane Wyman A Saddle Serenade; Strong is the Monarch Jimmy Wakely	
				Seed GLASGOW.	
Mon., June Tues., ,, '', Wed., ,, Thur., ,,	6 6 6 7	10.30 10.30 10.30 10.30 10.30	Regal Playhouse La Scala Regal	Tyrant of the Sea	
,, ,, Fri., ,,	8		Playhouse Regal Playhouse	Stranger at My Door Monarch Valentine Dyall A The Gorbals Story Eros Russell Hunter A The Shark God; Sentence Sus- Columbia Ron Randell —	
99		10.45 10.30	Gaumont Regal	Johnny Holiday United Artists William Bendix A House by the River British Lion Louis Hayward A	
Tues., June ,, ,, Wed., ,, Thur., ,,	6 7 7 8	$10.30 \\ 10.30 \\ 10.30 \\ 10.45$	Tower	Mrs. Mike	
Fri., ,,	200		Tower Majestic Ritz	The Man from Nevada Columbia Randolph Scott I Johnny Holiday United Artists William Bendix House by the River	J
Tues., June	6	10.30	Odeon	Johnny Holiday United Artists William Bendix	
,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,,	6 6 7 7 7 7 8	10.30 10.30 10.30 10.30 10.30 10.30 10.30 10.30 10.30	Scala Forum Futurist Scala Futurist Forum Majestic Futurist Futurist Futurist	The Boy with Green Hair RKO-Radio Pat O'Brien Under Sunday Afternoon Warner Dennis Morgan Under Good Humour Man Columbia John Wayne Under Good Humour Man Columbia Jack Carson Under Good Humour Man Columbia Fred Astaire Under Guinness	_
99 99	9	$10.30 \\ 10.30$		Mrs. Mike United Artists Dick Powell British Lion Louis Hayward In the Louis Hayward	
Tues., June ,,,,,,, ,,, ,,, ,,, ,,, ,,, ,,, ,,,	6 6 6 7 7	10.45 10.45 10.45 10.45 10.45 10.45 10.45	Oxford St Deansgate Grosvenor Theatre Royal Oxford Street	Dance Hall Mrs. Mike The Boy with Green Hair House by the River; Out of Nature Ten Shorts Tyrant of the Sea Top Hat (Reissue) The Last Bandit; Fair County of British Lion Avr. Avr. GFD GFD Petula Clark Dick Powell Pat O'Brien Louis Hayward Louis Hayward Rhys Williams Fred Astaire William Elliott William Elliott	A J A - J
Thur., ,,			Theatre Royal		
Fri., ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,, ,,	9 9 9	10.45 10.45 10.45 10.45 10.45	Theatre Royal Odeon Gaumont Oxford Street Deansgate Newsreel Theatre	issue); In All Weathers Father is a Bachelor Columbia William Holden Johnny Holiday United Artists William Bendix Treasure Island RKO-Radio Bobby Driscoll I Last Holiday AB-Pathe Alec Guinness I	JA
				Continued on made 32	9 4

Continued on page 32

National Film Award

Presentations

THE presentation of the National Film awards has become a recognised occasion for a get-together of every aspect of the British film industry. Wednesday night's function at the Dorchester was brilliant with British stars, directors, social and artistic personalities and a sprinkling of American top-liners.

Altogether some 350 guests attended the National Film award supper party to witness the presentation of the Silver Star trophies to Jean Simmons, who had been voted the most popular actress of the year, and Richard Todd, named best actor, for his performance in "The Hasty Heart," whose director, Vincent Sherman, was also honoured. The presentations were made by Lady Rothermere.

Announcing the winners, Lord Rothermere said the award had been established to promote the quality of British films. This year's voting of the public, he said, had made it clear not only whom they liked, but by choosing Richard Todd and his film, "The Hasty Heart," had shown the type of films they liked. It was, he said, an Anglo-American triumph.

Jean Simmons made a graceful and brief acknowledgment to the public for their support, and Richard Todd expressed his gratitude not only to the public, but also to the people in the studio and particularly to Robert Clark, whose foresight and energy had resulted in the rebuilding of the Elstree studios at a time when British production was not in a good way. The awards that had been made that night, he believed, fully justified that faith.

And afterwards Bob Clark, modestly describing himself as a stand-in, received the emblem on behalf of Sherman. He got a round of applause when he revealed that the picture had not only been an important financial success, but was also a production which showed what Anglo-American co-operation could do. It should give them every encouragement for future productions on a co-operative basis.

Runner-up for this year's "star,"
Lord Rothermere later said, was
"The Third Man," which, with
"The Hasty Heart," to his mind
ranked as one of the two most
outstanding British productions of
the year.

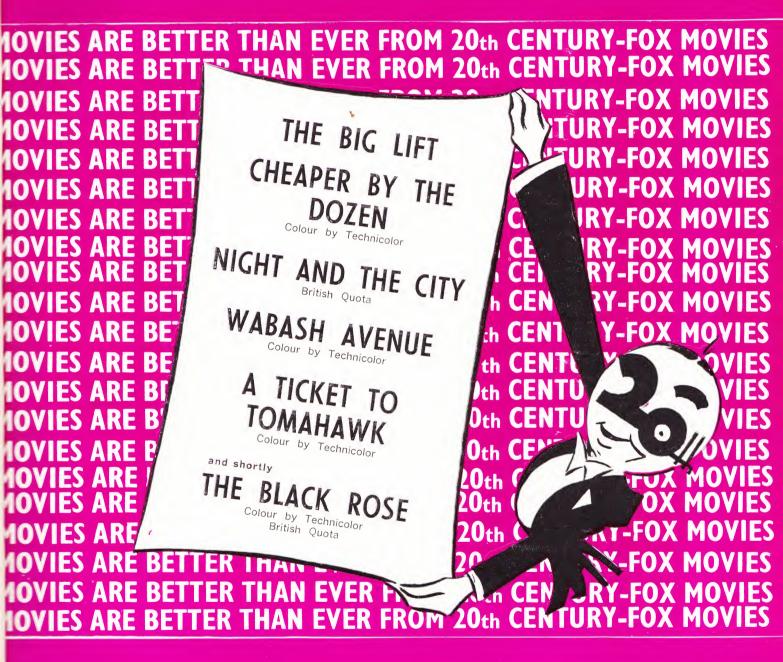
During the cabaret Irene Dunne, Bing Crosby, Hildegarde, and Vera-Ellen were introduced to the guests. Lord Rothermere welcomed Miss Dunne and said he was sure she would make a magnificent Queen Victoria. Bing Crosby, in very informal attire, gagged and sang, to the delight of the company.

Monarch's Latest for ABC

Monarch's latest British production, "The Girl Who Couldn't Quite," produced by John Argyle, has been booked to the whole of the ABC circuit, and is to be generally released on June 5.

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